

TWENTY-EIGHT PAGES



THE NEW YORK

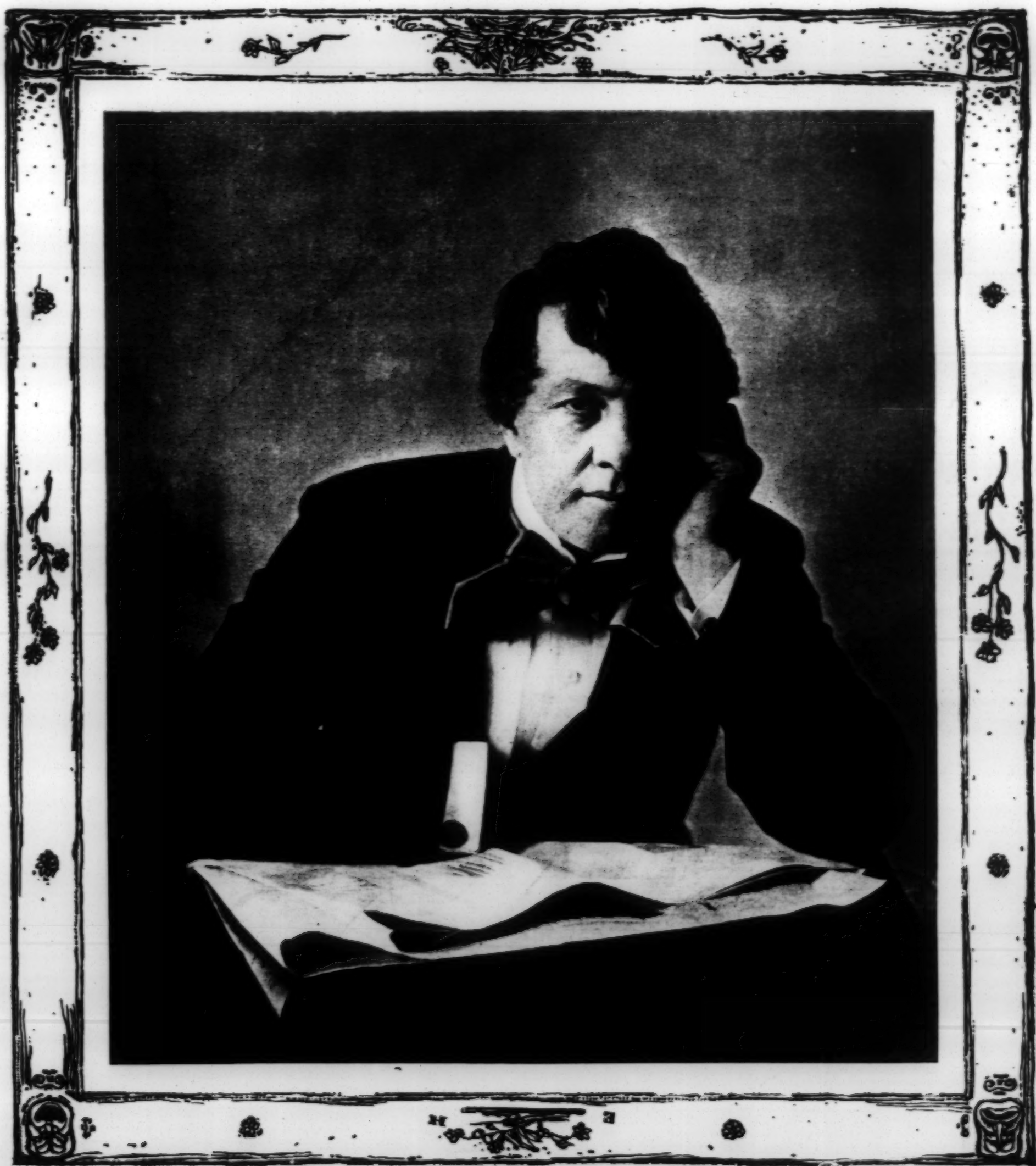


DRAMATIC MIRROR

VOL. L., No. 1,297

NEW YORK: SATURDAY, OCTOBER 31 1893.

PRICE TEN CENTS



EDWARD ESMONDE.

Louise Marcelli gave a most praiseworthy performance as Mrs. Marston, a role difficult of

WIGS **A. M. BUCH & SONS**
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The Telephone Girl 6. James Kennedy's Players 9-15.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John A. Dowling, mgr.): Thomas B. Alexander in "The Power Behind the Throne" 10 to large audience; capable co. Humpty Dumpty 21. The Katzenjammer Kids 23. Lillian Mortimer co. 25-31. Walker White-side Nov. 2. The Telephone Girl 11. Lost River 13.

MASON CITY.—GRAND OPERA HOUSE (Graham and Schick, mgrs.): Payton Sisters 19-24; excellent co.; very good business. Plays: The Man of Mystery, Utah, A Quaker Wedding, For Her Child's Sake, The Plumber's Wife, The Village Parson, The Hoosier Girl Nov. 2. The Professor's Love Story 24. An Aristocratic Tramp 25.—ITEM: Cutter and Williams canceled Nov. 2-7.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. V. Baker, mgr.): The Bridge at Midnight 3; full house; general satisfaction. William Owen 8; small house; fair performance. The Darkest Hour 12; fair house; good attraction. An Indiana Romance 15. The Village Parson 19; good house and attraction. The Power Behind the Throne 23. Quincy Adams Sawyer 28.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): An Indiana Romance 14; poor house and co. Katherine Willard in "The Power Behind the Throne" 20; performance excellent; large house; liquid Air Demonstration 23. Arizona 26. Quincy Adams Sawyer 29. The Telephone Girl Nov. 3. Our New Minister 5.

ELKHART.—BUCKLIN OPERA HOUSE (D. B. Carpenter, mgr.): Sherry Acres 8 to large and appreciative audience. Banda Rossa 9 pleased large audience. Van Dyke and Eaton co. 12-17 opened to S. R. O. Katherine Willard in "The Power Behind the Throne" 21. The Village Parson 22. Quincy Adams Sawyer 27. The White Slave 31.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Frank Davidson co. 12-14; fair houses; satisfaction. Plays: Robinson Crusoe, Old Farmer Clocking, and Up With the Power Behind the Throne 19; full house; co. fine. The Village Parson 27. The Darkest Hour 31. 31 Plunkard Nov. 7.

FRANKLIN.—OPERA HOUSE (L. Zepfenfeld, mgr.): A Hidden Crime 9 pleased large house. Just Struck Town 12; good business and co. Sweet Clover 16; performance excellent. A Hoosier Girl 22. Katzenjammer Kids 27. Slaves of the Mine Nov. 10. An Aristocratic Tramp 18.

PERU.—WEBB OPERA HOUSE (F. B. Webb, mgr.): Katherine Willard in "The Power Behind the Throne" 14; packed house pleased. Men of Jimtown 17 canceled. Cornell's Humpty Dumpty co. 23. James Boys in Missouri 24. A Gentleman from Gascony 28. A White Slave 30.

HAMMOND.—TOWLE OPERA HOUSE (Joseph Wingfield, mgr.): Human Hearts 18; house crowded; co. very good. Katzenjammer Kids 21. Quincy Adams Sawyer 25. A Break for Liberty 28. Rose-Coghlan Nov. 8. Robert Downing 11. Way Down East 15.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Porter J. White's Faust 17 pleased capacity. Humpty Dumpty 19. King of the Desert 24. Katherine Willard in "The Power Behind the Throne" Nov. 5.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): Just Struck Town 15; good audience. Richard Butler in Paul Revere 19. Robert Downing 23. Katzenjammer Kids 28. The Hoosier Girl Nov. 4.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. H. Wyson, mgr.): Sweet Clover 12; light house. The Flaming Arrow 13; light house. The Show Girl 14 pleased good audience. Katherine Willard in "The Hoosier John Nov. 15; fair business.

GARRETT CITY.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): Frank Davidson co. 19-21 in Travers Vale. When the Bell Tolls 27 canceled. Billy Clark's Minstrels Nov. 3. Pauline, hypnotist, 9-11.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, mgrs.): Mr. Dooley 16 pleased large house. Down by the Sea 18; large house; performance not satisfactory. Result 21. Clayton Orchestra 22. Cornell's Humpty Dumpty 23.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Verone Stock co. 12-17; packed houses pleased. A Romance of Coon Hollow 19. Sir East Alley and Adam 20. The Princess Chic 24. Van Dyke and Eaton co. 26-31.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, mgr.): The Hoosier Girl 16; fair house; performance good. Guy Stock co. 26-31. Humpty Dumpty Nov. 2. The Telephone Girl 7. Davidson Stock co. 9-14. Why Women Sin 16.

DECATUR.—BOSSER OPERA HOUSE (J. W. Boss, mgr.): Robert Downing in "The Hon. Mr. North" 14; crowded house; well pleased. A Wrong Made Right (drama) 21. Katherine Willard played. An Indiana Romance 24. Edward Waldman 30.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): William Owen in When Louis XI Was King 9; excellent performance; small business. A Romance of Coon Hollow 20. The Power Behind the Throne 22. Arizona 24. Quincy Adams Sawyer Nov. 2.

VINCENNES.—MCJIMNEY'S THEATRE (Frank Green, mgr.): Stetson's U. T. C. 14 to excellent business. Robert Downing in "The Hon. John North" 21. Spedden and Paige Comedy co. 26-28. The Moonshiner's Daughter 30.

BRAZIL.—MCGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Stetson's U. T. C. 16 to S. R. O. Robert Downing in "Hon. John North" 19; business and performance good. The Hoosier Girl 23. The Katzenjammer Kids 29. The Volunteer 30.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): Thomas B. Alexander in "The Power Behind the Throne" 17; excellent co.; fair house. The Village Parson 28. The Darkest Hour Nov. 2. Banda Rossa 4.

BEDFORD.—STONE CITY OPERA HOUSE (F. X. Johnson, mgr.): Maloney's Wedding 3; good house pleased. Sherman Stock co. 12-17; good co.; crowded house. An Aristocratic Tramp 22.

HUNTINGTON.—OPERA HOUSE (Ed. Harter, mgr.): His Nibs the Baron 20 canceled. Walker Whiteside 22. An Indiana Romance 26. The Village Parson 30.

DUNKIRK.—TODD THEATRE (Charles W. Todd, mgr.): The Hoosier Girl 14; one of the best attractions of season.—ITEM: Owing to cancellations there will be no other attractions during October.

PLYMOUTH.—CENTENIAL OPERA HOUSE (J. C. Corbin, mgr.): Faust 15; good co.; fair house. Dark 19-25. See Nov. 28.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Katherine Willard 13 in "The Power Behind the Throne" 19; packed capacity.

LAFAYETTE.—GRAND OPERA HOUSE (Max Bora, mgr.): The Katzenjammer Kids 22. The Village Parson 24. A Chinese Honey-moon 28.

PORTLAND.—AUDITORIUM (Andrews and Little, mgrs.): His Nibs the Baron 21 canceled. At Cripple Creek 12. James Whitcomb Riley 26.

TIPTON.—KYLE THEATRE (C. W. Maxwell, mgr.): Coon Hollow 15; good co.; fair business. Result 19; packed small audience.

NEW HARMONY.—THRALL'S OPERA HOUSE (Charles Choffin, mgr.): Dark.

ALBION.—HOWARD'S OPERA HOUSE (George O. Russell, mgr.): Dark. Monarch Minstrels 26.

INDIAN TERRITORY.

SOUTH MALESTER.—LANGSDALE OPERA HOUSE (H. H. Langsdale, mgr.): The popular Sisters 12-15; good co. and business. Graves Merton 17; good co. and house. A Thoroughbred Tramp 22. The Wizard of Wall Street 24. Her Only Son 27. The Punkin Husker 30. Lyman Twins Nov. 4. Peck's Bad Boy 7. A Bunch of Keys 13. Marie Fountain co. 16-19. Two Merry Tramps 21. Oliver and Scott's Minstrels 24. New Fast Mail 26. A Homeless Hobo 30.

CADDO.—NEW OPERA HOUSE (Amos K. Bass, mgr.): Fields Stock co. 8-10 in "The Wizard of Wall Street" 20. Wanted a Wife; fair attendance; good performances. The Wizard of Wall Street 20. A Thoroughbred Tramp 22. St. Louis Dramatic co. 28, 29.

CHICKASHA.—WAGNER OPERA HOUSE (H. E. Hart, mgr.): Alphonse and Gaston 12; Darkness and Daylight 14. Mickey Finn 17.

MUSKOGEE.—GAVAGAN (A. A. Kinney mgr.): Stater's Madison Square co. 16, 17; performances good.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (Dr. Lloyd T. Dwyer, mgr.): Charles Ellis in "The Knight of the Satin" 10 to large audience. The Village Parson 19. Hart, hypnotist, 20-23. New England Folks 24. Dixon Stock co. 26. The Green Eyed Monster 29. Carmen 31. On the Bridge at Midnight 30. Heart Adrift 32. Two Married Men (return).—NEW MARKET STREET THEATRE (J. Frank Jersey, mgr.): Human Hearts 12; good house; pleasing performance. Under Southern Skies 15; pleased fine patronage. Gideon's Minstrel Carnival 15; usual crowd; good satisfaction. A Bunch of Keys 20. When Knighthood Was in Flower 22. Tim Murphy 24.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Kilworth, mgr.): When Johnny Comes Marching Home 17 to capacity; excellent attraction. Along the Mohawk canceled. Captain Richard P. Hobson 22. Two Little Vagrants 23. The Little Homestead 29.—ITEM: The first and second theatres over the new Des Moines, Iowa Falls and North-

ern Railway was run 19 to carry the When Johnny Comes Marching Home co. to Des Moines.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Gus Sun's Minstrels 14 pleased good business. Stetson's U. T. C. 16; good attraction to satisfactory business. King Pong 22 in "Old Father Hopkins. My Friend from Arkansas 29. Convict 777 30. Carmen Nov. 1. A Gentleman from Gascony 10. The Village Parson 12. Novelty co. 12.—WILSON THEATRE (C. D. Wilson, mgr.): The Village Parson 12. A Little Outcast 14; good house; satisfactory performance. North Iowa Teachers' Association 15. 16. Two Married Men 19; good house; co. failed to please. Caught in the Web 20. The Village Parson 24. Smith O'Brien 30 in "The Game Keeper. The Head Waiters 31. The Little Homestead Nov. 2. Mahara's Minstrels 10. Banda Rossa 13. The Girl from Chilly 16.

DES MOINES.—FOSTER'S OPERA HOUSE (Foster Amusement Co., mgrs.): A Chinese Honey-moon 15 to S. R. O.; good satisfaction. When Johnny Comes Marching Home 16 failed to enthrall large business. The Country Girl 21. Blanche Walsh 22. Tim Murphy 23. When Knighthood Was in Flower 24. Iris 27. S. Miller Kent 28. Kara Kendall 29. Foy Grandpa 31.—GRAND OPERA HOUSE (Foster Amusement Co., mgrs.): Under Southern Skies 12 pleased large business. Under Southern Skies 12-21 opened to good business; performance satisfactory. McFadden's Flats 22-24. Two Little Vagrants 26-28. On the Bridge at Midnight 30. The Village Parson 31. Boy, a new musical comedy, is being rehearsed here and will be presented for the first time at Ottumwa, Ia., about Nov. 16.

DEBUIQUE.—GRAND OPERA HOUSE (William T. Roedel, mgr.): A Chinese Honey-moon 17; packed capacity. A Country Girl 19 captivated S. R. O. house. Human Hearts 23. The Game Keeper 24. Lulu Glaser in Dolly Davenport 27. A Girl from Sweden 29. T. B. 31. Miller Kent 30. The Village Parson 31. The Show Girl 13. Under Southern Skies 14. A Friend of the Family 19. The Beauty Doctor 20. American Holm 23. The Murphy 23. Dark Decoy 28. The Governor's Son 28.—COATES' OPERA HOUSE (Frank W. Coates, mgr.): Dark.—CASINO: A Grecian Princess (local) 15 pleased crowded house.—STOUT AUDITORIUM (T. M. C. A., mgr.): Dark.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Gus Sun's Minstrels 12 pleased large business. A Chinese Honey-moon 16 pleased packed house. In Louisiana 19 pleased fair house. Two Little Vagrants 22. Caught in the Web 23 canceled. The Village Parson 24. The Village Parson 24. Minstrels 24. The Little Homestead 28. Two Married Men 31. Girl from Sweden Nov. 3. The Starbucka 6. Stetson's U. T. C. 13. The Game Keeper 14. A Runaway Match 29.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): The Middleman 16; fair business; excellent performance. Two Merry Tramps 19; top-heavy house; satisfactory performance. When Knighthood Was in Flower 22. A Hidden Crime 24. Tim Murphy 26. Foy Grandpa 27. McFadden's Flats 28. The Irish Pawnbrokers Nov. 2. Coon Hollow 4. An Orphan's Prayer 9. Robert Emmet 10.

SIoux CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): A Chinese Honey-moon 12 pleased large house. Chicago Madrigal Club 15; large house pleased. At Valley Fort 16; good business. Under Southern Skies 17; fair business; poor performance. Joseph Jefferson 19. Blanche Walsh 20. McFadden's Flats 21. When Johnny Comes Marching Home 22. An American Gentleman 23. Facing the Music 24.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Under Southern Skies 14; large house; fine performance. When Johnny Comes Marching Home 15; good business. Under Southern Skies 17 to top-heavy houses. A Country Girl 20. Blanche Walsh in "The Resurrection" 23. On the Bridge at Midnight 27. When Knighthood Was in Flower 28. The Village Parson 29. Foy Grandpa 30. A Hidden Crime 31.

CLINTON.—THE CLINTON (C. E. Dixon, mgr.): Old Jed Prouty 14; good business. A Jolly Man's Troubles 15; fair attendance. The Middleman 16; good house; well pleased. The Village Parson 24. On the Bridge at Midnight 26. When Knighthood Was in Flower 27. Lulu Glaser in Dolly Davenport 29. Along the Mohawk 30. The Girl from Sweden 31. S. Miller Kent 32. The Village Parson 33. The Village Parson 34. Maloney's Wedding Day 35. Stetson's U. T. C. 36.

DAVENPORT.—BURTS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): When Johnny Comes Marching Home 12 to S. R. O.; performance unsatisfactory. The Village Parson 13. The Village Parson 14. Walker Whiteside 15 to S. R. O.; large and large audience. When Knighthood Was in Flower 17; business and performance good. A Bunch of Keys 18 pleased large audience. A Chinese Honey-moon 19.

SPEEN.—GRAND OPERA HOUSE (Ben O. Tupper, mgr.): E. J. Carpenter's A Little Outcast 13; excellent co.; good house. Beggar Prince Opera co. 19. 20. My Friend from Arkansas 22. Hans Hanson 23. Lecture Nov. 21. The Little Homestead 6.—ITEM: J. Carpenter, a former resident of this city and owner of a Little Outcast co., was with them as manager.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Human Hearts 13; poor business. Horace 14. The Village Parson 24. On the Bridge at Midnight 26. When Knighthood Was in Flower 27. Lulu Glaser in Dolly Davenport 29. Along the Mohawk 30. The Girl from Sweden 31. S. Miller Kent 32. The Village Parson 33. The Village Parson 34. Maloney's Wedding Day 35. Stetson's U. T. C. 36.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. E. Ransler, mgr.): Chicago Madrigal Club 10; large and pleased audience. When Johnny Comes Marching Home 16; fair house pleased. Dark 19-24. The Irish Pawnbrokers 26. The Village Parson 27. The Village Parson 28. The Village Parson 29. The Village Parson 30. The Village Parson 31. The Village Parson 32. The Village Parson 33. The Village Parson 34. The Village Parson 35. The Village Parson 36. The Village Parson 37. The Village Parson 38. The Village Parson 39. The Village Parson 40. The Village Parson 41. The Village Parson 42. The Village Parson 43. The Village Parson 44. The Village Parson 45. The Village Parson 46. The Village Parson 47. The Village Parson 48. The Village Parson 49. The Village Parson 50. The Village Parson 51. The Village Parson 52. The Village Parson 53. The Village Parson 54. The Village Parson 55. The Village Parson 56. The Village Parson 57. The Village Parson 58. The Village Parson 59. The Village Parson 60. 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A very dainty little ballad has been interpolated by the Schuberts into The Runaways at the Casino. It is called "If I Should," and was written by Bartley Costello and Leo Friedman. It is sung by Mabel Carrier and William Gould.

"Beneath the Stars and Stripes" and "My Bessie's Wedding Day" have increased their admirers from week to week, and the Peerless Publishing Company kept busy in supplying the demand.

Walter Spencer has added three songs to his repertoire, "As the Ivy Loves the Oak," "My Little Belle of Japan" and "My American Beauty Rose."

"I Don't Want Nothing but Sally" is the title of a typical coon song new being sung by Harry Fox.

The Majestic Trio are using, as incidental music to their specialty, "Laces and Graces" and "In a Lotus Field."

Walter Haight is singing "Kate O'Toole."

Helen Hall is singing "Dear Rosalie."

"I'll be Your Honey in the Springtime," by Harry Freeman, is increasing in popularity from month to month. It is now being featured by Klein and Clifton, May Melville, Mlle. Walberg, Sydney Carlyle, Ed. Clemons, and others.

Francis Hoyt, of Peck's Bad Boy company, is singing "In the Land of Make Believe."

Among the late instrumental numbers published by the Dowling-Sutton Music Publishing Company, at 12 West Twenty-eighth Street, are "My Alabama Queen," a march two-step, by E. K. Phelps, and "Blush of the Rose," a schottische caprice, by Arthur M. Cohen.

"Still I Am True," "Sally" and "You Are Not the Girl I Loved Long Ago," are three songs which are being sung by Maurice Haswell in Pennsylvania with success.

Harry Raymond, the accomplished pianist, reports that "Laces and Graces," by Balser and Bratton, is the hit of his repertoire.

McDonald and Huntington are singing "Because You Were an Old Sweetheart of Mine" and "Star of My Life."

"My Bessie's Wedding Day," "Sadie Green" and "Ma Mornin' Glory Babe," sung by J. Al-drich Libbey and Katherine Trayer, received many encores last Sunday at the American and Terrace theaters.

The Columbian Trio are singing "Oh, Miss Josie" and are using an instrumental novelty called "Laces and Graces."

Sinclair and Covert are singing "Coonville's Cullud Band" and "When You Have Time and Money."

E. H. English is singing "He Ought to Have a Tablet in the Hall of Fame."

George Martin has joined the many who are singing John Stromberg's "Come Down Ma Evening Star."

Tom Marks, of the Marks Brothers, is using "While the Moon Shines Bright" with alacrity.

The Columbia Trio have had excellent success with "Ma Mornin' Glory Babe," one of the Peerless songs.

Walter Astin, for the past year with the Harry Fox Tiler Music Company, is now with the Whitney Warner Company. He is at work upon several instrumental numbers, which will be published in the near future.

Maurice Shapiro, of Shapiro, Bernstein & Co., and J. H. Remick, of the Whitney Warner Company, sailed on the same ship last week for London. A great number of their friends were at the boat to wish them well on the voyage. A number of beautiful social offerings with the usual cigars, etc., were presented to them. A band of twenty pieces rendered several selections published by their two firms. Mr. Shapiro will return in December.

Jeannette Mills is singing Feist and Barron's pathetic ballad "There's No Place Like Home," and "She's the Pride and the Pet of the Lane."

Willie Weston is getting four and five encores nightly on the coon song "Trouble," by Davids & Meakin.

Mildred Dale is singing "In a Garden of Faded Flowers," and "Because You Were an Old Sweetheart of Mine." She gets well merited applause on both of these songs.

Snyder and Buckley, the well-known musical act, now playing on the Keith Circuit, are using "In Sunny Africa."

Tom J. Keough is singing "Oysters, Rah! Rah! Rah!" "Call Again, Colligan," "Oh, What a Hat!" "A Splitter from My Father's Wooden Leg."

Jim O'Hearn is using "When You Have Time and Money."

The Three Rosebuds are singing "While the Moon Shines Bright," Maurice Stonehill's popular waltz song, with which they are using new comedy choruses.

Levine & Leonard, who are known as the Automobile Jugglers, are now on the Keith Circuit, and are using two effective and instrumental numbers "Alagassam" and "La Moraria."

Master Arthur Klein, with The Winning Hand company, is featuring Feist and Barron's new waltz song, "She's the Pride and the Pet of the Lane."

The Buville Quartette are making a hit with "Soldiers," by Fred Chapin.

Rowe and Cleveland are singing "Miss Cagena Brown," "Oh, Joy!" and "Come Down, Mah Evening Star."

Charles Beach is singing a song with a pleasing refrain, entitled "As the Seasons Come and Go."

La Belle Ruby is singing the waltz song, "While the Moon Shines Bright," and two charming ballads, "Only to Call Her Baby" and "Dear Rosalie."

"My Nightingale" and "In Sunny Africa" are two prominent numbers with the Fay Foster company.

The Arlon Lady Quartette is singing "While the Moon Shines Bright," "Come Down, Mah Evening Star" and "Dear Rosalie."

Louis Granat, with Milton Aborn's new act, The Bostonians, is whistling a medley of Feist songs.

Don Matthews is making a big success with "Two Little, Blue Little, True Little Eyes."

Flora Montrea, with the Fay Foster company, is using "Alagassam" for her dancing specialty.

Lizzie Wilson is singing the funny spelling song, "Dat's De Way to Spell Chicken."

Julius Von Tiler left for Chicago last week in the interests of the Harry Von Tiler Music Company.

Edward Ross is meeting with continued success singing illustrated songs, being particularly successful with "They All Spoke Well of You," and the duet "Hearts and Eyes."

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Aug. Edna, Mrs. B. Alexander, M. L. Allen, Arlene Andrews, Daisy Appelle, Helen Anthony, Maude Atkinson.

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"AN AMERICAN WALTZ SONG A BIG HIT IN LONDON."

When a song makes a hit in London it is generally understood that the song is good. We are all aware of the fact that many songs that are written and published in London are great hits in America, but on the other hand, very few songs written and published in America are big hits in London.

Feist and Barron wrote a splendid waltz song a few weeks ago, entitled "The Pride and the Pet of the Lane," which was introduced in London by Zelma Ralston. The success of the song was instantaneous, and Miss Ralston scored heavily at every performance, and the press spoke of the song as "America's greatest waltz song."

It is a song that appeals to all lovers of popular music. The boys in the gallery take special delight in whistling it, and it is a song that you will remember after hearing it once.

Miss Ralston has had wonderful success with this song and says it is a sure winner.

Leo Feist, who published the song, remarked recently "that while the song has only been on the market a few weeks, it has shown every indication of being another cinch winner. Lucky, maybe, but 'tis so, nevertheless." Better send for it and see for yourself; that's the answer.

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Will close in two weeks with Dockstader's Minstrels, the Composer-Singer

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Read what the Philadelphia Papers say:

Mr. Bowers, who is a composer of note, sang his latest composition, Every Day is Sunshine When the Heart Beats True, which is full of melody of the popular type. He proved a warm favorite.

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EVERY MAN IS A VOLUNTEER, - - - - - March
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WHAT A NASTY DISPOSITION FOR A LADY LIKE YOU, - - - Coon

With SOL BLOOM. NEW AMSTERDAM BUILDING.

MEDLEY MARCH, IT WAS THE DUTCH

Introducing "When My Baby Calls Me Honey." Now Ready for leaders.

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WHEN ALL GOES WRONG"

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HAVE YOUR MUSIC PUBLISHED ON ROYALTY.

Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.

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MY SUNNY SUE, UNDER SOUTHERN SKIES, THE CURSE OF A PRETTY FACE, SWEET CLOVER.

VANDERSLOOT MUSIC CO., - - - - - Williamsport, Pa.

THEY ALL SPOKE WELL OF YOU
The Ballad They're Talking About

"SONGS THAT ARE SINGING"

IN MY HOME IN OLD NEW ENGLAND

Our Latest Illustrative Song-Ballad. By FENELON E. DOWLING. Slides Now Ready. Send Stamp and Lyre Programme for Prof. Copy. Orchestration, 10 Cents. NO FREE LIST.

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ENGAGEMENTS.

Louise Randolph, to play the part of Mary Larkin, the lead, in "Lovers' Lane."

Richard F. Carroll, in support of Paula Edwards in Winsome Winnie.

George Henry Trader, by Weber and Fields, to stage A Fool and His Money and to play parts.

True James, as leading man in George E. Gill's A Little Outcast company (Eastern).

Charles Bigelow, by Weber and Fields, to originate leading comedy role in An English Daisy.

William O. Haseltine, for Gretzy, in The Pit.

Carrie Perkins, by George R. White, to play Aunt Angeline in Sergeant Kitty.

John M. Sullivan, by George L. Baker, for The Christian.

Ramsey Wallace, by Mittenhal and Forrester, for A Desperate Chance.

Herbert C. Duce, as business-manager of William A. Brady's production of The Pit.

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WM. M. REDFIELD

With WHITNEY WARNER CO.
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EUGENE ELLSWORTH'S

Great "Newspaper Personal" Ballad,

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Now Ready. M. WITMARK & SONS

"MY BESSIE'S WEDDING DAY"

This season's most popular Ballad.

PEERLESS PUB. CO., N. Y. City, 129 West 42d St.

Few doors west of DRAMATIC MIRROR.

In answering these advertisements please mention THE MIRROR.

the part of Louise in support of Virginia Earl in the new comic opera Sergeant Kitty.

Ed McHugh, by J. M. Ward, to originate a character role in E. Laurence Lee's new play, To Die at Dawn.

Dollie Theobald, by J. M. Ward, to originate the subtitle role in his new production of To Die at Dawn.

Edwyn E. Woodhams, by Melville Raymond, to sing the principal baritone role in John Bratton's The Man from China.

MATTERS OF FACT.

New York Day by Day is having the most successful season it ever has known. It is said, Helene Hyle, a New York young woman, has made a pronounced hit as Rags, the Newsboy, in this old and popular play.

The Jack Hoffer company played a two weeks' engagement at Junction City, the special occasion being the National Guard Review, for two weeks, at Camp Kiley, which is a mile from Junction City, Kan.

Elizabeth Kennedy played to \$1,000 each in Knoxville and Chattanooga last week in As You Like It.

Florence Mabel Glover writes that she and the Katherine Glover who was recently married to Raymond Steavens are in no way related.

The Beggar Prince Opera company report excellent business through Ohio.

**Crawford
Theater**

**ARE BOTH POPULAR
In the World's Fair City**

The Comedian
**Harry
Corson Clarke**

Was Early Stamped with the Seal of Success.

St. Louis,
Missouri.

The Crawford Theater

St. Louis,
Missouri.

Now Packing Them to the Doors at Every Performance.

The Attraction

WEEK OF OCTOBER 18

The Attraction

HARRY CORSON CLARKE in "HIS ABSENT BOY"

A CLEVER COMEDIAN

A GOOD PLAY

Among the happiest and most generously rewarded audiences at the theaters yesterday was that at the Crawford, where Harry Corson Clarke presented the standard comedy success, *His Absent Boy*. It is one of the cleanest and richest of farcical shows, and Mr. Clarke is not only an artist himself, but he has surrounded himself with a company every member of which is excellent. Mr. Clarke's work in the role which Roland Reed so delighted in some years ago is surprisingly good. The manner in which he places himself in the place of the old deceiver who conjured up an "absent boy" in order to get a larger share of funds from his wife was hilariously funny, without being burlesque. Margaret Dale Owen, who has the part of the wife, is scarcely less efficient, and Laurence Wakefield in another comedy part is fine. Those who care for pure fun, and plenty of it, will be sure to like Mr. Clarke's presentation of this excellent play.—ST. LOUIS GLOBE-DEMOCRAT, Oct. 19.

What the Critics Say:

Manager Crawford is being complimented by St. Louisians for this additional pretty playhouse, and the attractions he is offering are drawing big patronage. This house is destined to become one of the most popular in town.—DRAMATIC MIRROR.

A rich, clean and immensely funny farcical comedy is "His Absent Boy," which began a week's engagement at the Crawford Sunday afternoon. Harry Corson Clarke, in the role made famous by Roland Reed, is an artist, and he has surrounded himself with a surprisingly good company. Margaret Dale Owen gives especially efficient support, and Laurence Wakefield in another comedy part is good.—ST. LOUIS CHRONICLE, Oct. 19.

Harry Corson Clarke might almost be called the somewhat-different-comedian, in that while his comedy is of the highly refined type, it is still appreciated and causes intense mirthfulness in gallery and box alike.

Mr. Clarke is appearing at Crawford's in an old Roland Reed farce, "His Absent Boy," and Sunday certainly "made good" with two big audiences at that pretty amusement resort.

Mr. Clarke's work in the play, which, as much as any other, made of Reed an actor of international fame, was a surprise and a delight, and while his humor, at times, approached the hilarious, it at no time savored of burlesque.

The rest of the company, particularly Margaret Dale Owen, as the wife, is an exceptionally good one.—ST. LOUIS STAR, Oct. 19.

Harry Corson Clarke in "His Absent Boy," is the best entertainer seen at the Crawford Theater this season. Mr. Clarke is a funmaker of exceptional ability, and the Rosenfeld play in which he appears gives him an excellent opportunity to exhibit his gifts. He has two able assistants in Margaret Dale Owen and Laurence Wakefield.—ST. LOUIS POST-DISPATCH, Oct. 19.

And Every House on The New Crawford Circuit Is Smashing All Previous Records

MR. MANAGER:—Are you booked at St. Joseph, Mo., Lincoln, Neb., Topeka, Leavenworth, Wichita, and Lawrence, Kansas, Joplin and Springfield, Mo., Trinidad, Colo., and El Paso, Texas? If not, and you have a good attraction, write quick to

NOTE:—A good Attraction wanted for Thanksgiving at Topeka. Wire.

CRAWFORD, PHILLEY & ZEHRUNG, St. Louis, Mo.

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The names of members of theatrical companies classified as originally published in THE MIRROR.

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THE NEW YORK DRAMATIC MIRROR, - 121 West 42d Street, N. Y.

A Phenomenal Record Breaker, This Season's Greatest Success

NEW YORK DAY BY DAY.

Turned 'Em Away—Providence, Boston, New York and Philadelphia.

Manager Hart, Kensington Theatre, Philadelphia, Pa. SAYS:—"New York Day By Day" has broken all previous records for big business at my theatre, and it certainly is a Powerful Magnetic Attraction. Just think of it! On one night stands, show every night, "We Win" "Em Up," common occurrence "Orchestra on the Stage," frequently "Breathless Silence Only." Manager Dixon, 3rd Avenue Theatre, New York, openly declares, "Bring a Show to my Theatre like Winnet's 'New York Day By Day' and you'll do the business," and that's what all the managers say everywhere we have played—"The Winnet's The Criterion." How pleasant! It's simply a case of "We've got the goods," "We've got 'em a coming" and "We're getting the coin." Traveling ticket speculators reaping a golden harvest. SPECIAL TO LOCAL MANAGERS: We are not responsible for any damages caused by the opening advance sale of tickets, broken ticket offices or doors, or any commotion or riots whatsoever caused by the big crowds during the "New York Day By Day" engagement. George Winnet, Manager; T. H. Winnet, Representative; Charles Seymour, Advance Agent. HOME OFFICE: Knickerbocker Theatre Building, New York City. N. B.—Could book solid route for two companies with the return dates offered us.

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P. Queen & Port Smith 31. Parvettville & Nor.
 Bay Bays 3. Buckton 1. ... & Shawnee 3. C.
 do 7.
PICK'S BAD BOY (Western): Lucy J. French, mgr.;
 Chicago, Ill. Oct. 28. Paris 28. Charleston 30. Mat-
 teson 31.
**PICKINGS FROM PUCK (Oille Mack and Jas. M.
 Galtner, mgrs.):** Denison, Tex., Oct. 27. Sherman 28.
 Busham 29. Clarksville 30. Texarkana 31. Shreve-
 port 31. New Orleans 1. ... & ... 31.
 Natches 4. Jackson 5. Yemassee 6. Clarksville 7.
QUEEN OF THE HIGHWAY (Wallace's): W. M.
 Gowan, mgr.; Chicago, Ill. Oct. 25-Nov. 14.
**QUEEN OF THE WEST: Philadelphia, Pa., Oct. 27-
 28.**
**QUINCY ADAMS SAWYER (Eastern: C. E. Borchers,
 mgr.):** Elizabeth, Ind. Oct. 27. Michigan City 28. La.
 Porte 29. Benton Harbor, Mich., 30. South Bend 31.
 31. Galesburg 1. ... & ... 2. Huntington 4.
 Hartford City 4. Union City 6.
**QUINCY ADAMS SAWYER (Central: C. H. Smith,
 mgr.):** Boston, Mass. Sept. 25-Oct. 31.
**QUINCY ADAMS SAWYER (Western: W. G. Sells,
 mgr.):** Haverhill, Mich. Oct. 27. Calmar 28.
 Iron Wood 29. Ashland, Wm. 30. West Superior 31.
 Duluth, Minn., Nov. 2. 3. Brainerd 4. Crookston 5.
 ... 6.
**RACHINE: Goldenrod, Brooklyn, N. Y., Oct. 25-
 Nov. 7.**
**RACHINE GOLDENROD: Brooklyn, N. Y., Oct. 25-
 Nov. 7.**
**RE-SPLIT: Danville, Ill., Oct. 27. Bloomington 28.
 Kankakee 29. Decatur 31. Arcola 30. 31. Mattson 31.**
REUBEN BURNS (Chicago: Victorians): ...
REUBEN IN NEW YORK (John Curran, mgr.): Sea-
 side, Wash., Oct. 28-31.
RICHMAN, PHAS.: Boston, Mass., Oct. 19-31.
**RICHMAN, PHAS.: Young, mgr.; Stratford,
 Conn., Oct. 27. Petrolia 28. London 29. ...
 30. Guelph 31. St. Catharines Nov. 2. Galt 3. Orillia
 4. Lindsay 5.
**ROBERT ECKET: Elwood, Ind. Oct. 27. Danville
 28. 29. Champaign 29. Bloomington 30.**
**ROBERTSON, FORBES, AND GERTRUDE KIL-
 LIOTT: Boston, Mass., Oct. 19-31.**
RORSAND ANDREW (Joe W. Bennett, mgr.): For-
 t Worth, Wm. Oct. 27. ... 28. ... 29. ...
 ... 30. ... 31. ...
**RUSSELL, LOUIE T.: Perry, N. Y., Oct. 27. Dunkirk
 28. Altoona, Pa., 30. Johnstown 31.**
SAG HARBOR (Wm. R. Gross, mgr.): Troy, N. Y.,
 ... 28-31.
SANDY BOTTOM (Hampton, ... & Hopkins, mgrs.):
 Oskaloosa, Ia., Oct. 27. Ottumwa 28. Muscatine
 29. Iowa City 30. Moline 31. Kenosha, Wis., Nov. 1.
 ... 2. ... 3. ... 4. ... 5. ... 6. ... 7. ...
SARATOGA (H. E. Johnston, mgr.): Albany, N. Y.,
 Oct. 27. 28. Troy 29. 30. Saratoga 31. Baltimore, Md.
 1. New York 2. Annapolis 3. Staunton, Va., 10. Norfolk
 11. New Orleans 12.
SARGENT, MAY (K. L. Johnson, mgr.): London, Can.
 Oct. 27. 28. Thomas 28.
**SEARCHLIGHTS OF A GREAT CITY: Brooklyn,
 N. Y., Oct. 26-31.**
**SHADOWS OF A GREAT CITY: Brooklyn, N. Y.,
 Oct. 26-31.**
SHAW, MARY (Geo. H. Brennan, mgr.): Dayton, O.,
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26. Griffin 31. Tallahassee, Ala., Nov. 2. Audition 3.
New York City, Oct. 26-31.
CABILLI, MARIE (E. Wallace Dunn, mgr.): New
York City, Oct. 26-31.
DAVIS MUSICAL EXTRAVAGANZA (R. Wade Davis,
mgr.): Boston, Oct. 26-31.
DE ANGELIS, JEFFERSON: Madison, Wis., Oct. 27.
Oshkosh 28. Milwaukee 29-31. Audition Nov. 1.
Menominee 2. Marinette 3. Oshkosh 4. Winnebago 5.
DGLY VARDEN: London, England, Oct. 19-indes-
nite.
FLORENDA (Fisher and Kiefer, mngs.): Santa Bar-
bara, Cal., Oct. 27. New York City 28. Sacramento 29.
Marquette 31. Portland, Ore., Nov. 1. Tacoma
Wash., 4. Whatcom 5. Van Cour 6. V. C. 6. Vic-
toria 7. Seattle, Wash., 8. 9.
GLASSER, LULU: Delaplace, La., Oct. 27. Davenport
28.
HOITY TOITY (Mack and Gaites, presn.): W. H.
Orlatti, mgr.: Columbia, S. C., Oct. 26, 27. Au-
d. 28. Ga., 29. Atlanta 30. Chattanooga, Tenn., 30.
Hollywood, Cal., 31. New York City Nov. 2-7.
GRAU COMIC OPERA: Galt, Can., Oct. 28, 29.
HOPPER, DE WOLF: Waco, Tex., Oct. 27. Dallas
28, 29. Ft. Worth 30, 31.
HUG DODGE (Henry W. Savage, mgr.): Seattle, Wash.,
Oct. 26-28. Victoria 29. Vancouver 30.
Westminster 31. New Whatcom, Wash., Nov. 1.
Everett 2. Tacoma 3.
MISS BOB WHITE: D. Bois Pa., Oct. 27. Brad-
ford 28. Olean 29. Warren, Pa., 31. Genoa 30.
2. Titusville 3. Oil City 4. New Castle 5. Sharon 6.
Beaver Falls 7.
MR. BLUEBEARD: Indianapolis Ind., Oct. 26-31.
MRS. BELA SANCY OF NEWPORT: Rochester
N. Y., Oct. 26-31. New York City Nov. 2-7.
PEGGY FROM PARIS (Henry W. Savage, presn.):
New York City Sept. 10-indesnite.
POLLARD LILLIPUTIAN OPERA: Fresno, Cal., Oct.
26, Nov. 1. Hanford 2-4. Bakersfield 5-7. Los Angeles
8-22.
SHAY, ROSE CECILIA (Jos. Fredericks, mgr.): Lit-
tle Rock, Ark., Oct. 31.
SAVAGES, HENRY W., GRAND OPERA
Company, Mass., Oct. 19-Nov. 14. Chicago, Ill., 16.
Dec. 12.
THE BILLIONAIRE: Portland, Me., Oct. 26, 27.
Lowell, Mass., 28. Lawrence 29. Brockton 30. New
Bedford 31. Boston Nov. 2-7.
THE BURGOASTRA (Wm. F. Cullen, mgr.): West
Superior, Wis., Oct. 29. Duluth, Minn., 30. 31.
Minnesota 1. Louisville, Ky., 9-14.
THE COUNTRY GIRL: Kansas City, Mo., Oct. 26-31.
THE COUNTRY GIRL: Chicago, Ill., Sept. 7-Nov. 14.
THE ISLE OF SPICE (Albert Campbell, mgr.): Chi-
cago, Ill., indesnite.
THE LITTLE GOON (Jas. H. Kent, mgr.):
Hyde Park, Mass., Oct. 29. Haverhill 30. Eastern
N. H., 31. South Framingham, Mass., Nov. 2.
Marble 3. Willimantic, Conn., 4.
THE MCKINLEY (Brady Greer, mgr.): Brook-
lyn, N. Y., Oct. 26-31.
TAM PRINCE OF PILEEN (Henry W. Savage's)
Schoenstadt, N. Y., Oct. 27. Utica 28. Syracuse 29.
30. Utica 31. Geneva Nov. 2. Watertown 3. Ogdens-
burg 4.
TAM PRINCE OF PILEEN (Henry W. Savage's)
North Tallahassee, Wash., Oct. 27. Spokane 28, 29.
30. Tacoma 31. Seattle Nov. 1. Butte Nov. 1, 2.
Helena 3. Fargo, N. D., 5.
THE PRINCESS CHIC (Jno. P. Slocum, mgr.): Grand
Rapids, Mich., Oct. 26, 27. Coldwater 29. Adrian 30.
Holland 31. Detroit Nov. 2-7. Cincinnati 8-14.
THE RED FEATHER: Providence, R. I., Oct. 26-31.
THE ROGERS BROTHERS IN LONDON: New York
City Sept. 7-Nov. 7.
THE SUNDAY: Boston, Mass., Oct. 19-31.
THE SHOW GIRL (R. C. Whitner, mgr.): Youngs-
town, O., Oct. 26-31. Toledo Nov. 2-7. Chicago, Ill.,
8-14.
THE SILVER SLIPPER: Asheville, N. C., Oct. 27.
Charlotte 28. Greenville 29. Columbia 30.
31. Augusta, Ga., Nov. 2. Charleston, S. C., 3. Savannah
Ga., 4. Macon 5. Atlanta, 6, 7.
THE SILVER SLIPPER: Baltimore, Md., Oct. 26-31.
THE LITTLE KING: New York City, Oct. 31.
THE STORKS: San Francisco, Cal., Nov. 3-14.
THE SULTAN OF SULU (Henry W. Savage,
presn.): Brooklyn, N. Y., Oct. 26-31. Newark, N. J.,
Nov. 2-7.
THE TELEPHONE GIRL: Booneville, Ind., Oct. 27.
Mattoon, Ill., 28. Lafayette, Ind., 29. Danville
Ill., 30. Champaign 31.
28. Redwood, N. J., 29. Paul, Minn., Nov. 1-7.
Indianapolis 9. La Fayette 10. Peru 11. Toledo, O.,
12. Dayton 13, 14.
THE VON TILZER OPERA: New York City Oct. 8-
14.
THE WINSOME WIDOW: Philadelphia, Pa., Oct.
19-31.
THE WIZARD OF OZ: Canton, O., Oct. 27. Coshocton
28. New York City 29. Cleveland 30. Toledo 31.
Dayton Nov. 3. Toledo 10. Lansing, Mich., 11.
THE YANKEE CONSUL (Henry W. Savage's)
Northampton, Mass., Oct. 27. Pittsfield 28. North-
ampton 29. Albany, N. Y., 30, 31. Rochester Nov. 1.
3 Auburn 4.
THREE LITTLE MAIDS: New York City Sept. 1.
Nov. 14.
TIVOLI: San Francisco, Cal.-indesnite.
WELLS, DUNNE, HARLAN OPERA (Dave A. Wells,
mgr.): New York City Oct. 26-31.
WHEN JOHNNY COMES MARCHING HOME (F. C.
Thompson, mgr.): New York City, Oct. 27. Los
Angeles 28. Alhambra, Kan., 29. St. Joseph, Mo., 30, 31.
WILKS, NAT M.: Baltimore, Md., Oct. 26-31.
WILKS, NAT M.: Baltimore, Md., Oct. 26-31.
WILKS, NAT M.: Baltimore, Md., Oct. 26-31.
WILSON, FRANCIS: New York City Oct. 19-Nov. 14.
MINSTRELS
ADAM'S (H. H. Whittier, mgr.): Rochester, Pa.,
Oct. 28. South Sharon 30. Titusville 31. Oil City
Nov. 2. Mercer 3. Franklin 4. New Castle 6.
BARLOW'S: Vicksburg, Miss., Oct. 27. Natchez 28.
Brownsville 30. Meridian 31. Biloxi 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1893.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

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The Editor cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - OCTOBER 31, 1903.

Largest Dramatic Circulation in the World.

TO CORRESPONDENTS.

THE MIRROR will go to press earlier than usual on the number to bear date of Nov. 7, as Nov. 3, Election Day, will be a legal holiday. Correspondents, therefore, are required to mail their letters for that number at least twenty-four hours earlier than usual.

TO ADVERTISERS.

As Tuesday, Nov. 3, Election Day, will be a legal holiday, it will be necessary for THE MIRROR to go to press earlier than usual on the number to bear date of Nov. 7. Advertisers will please note that advertisements for that number cannot be received later than noon of Saturday, Oct. 31, and that advertisements for the last page, which is in the form that will go to press on Friday, Oct. 30, must be in hand not later than noon of that day. THE MIRROR for that week will be published on Monday, Nov. 2.

THE BRITISH CENSORSHIP.

The office of the British stage censor has again come under public discussion by reason of his refusal to license the representation in London of a drama which he could not personally sanction, although it had been played both in this country and on the Continent by one of the world's most famous actresses.

There are very few persons that would commend the particular play objected to by the London censor, but on the other hand it may be said that there are many persons who would condemn plays that the censorship has permitted to be represented. The Examiner of Plays, as he is called, has shown a strange inconsistency—or perhaps a blundering stupidity—when one remembers the dramas he has objected to and the plays he has permitted to be represented in London. It has become quite apparent that the incumbent of this particular office—if not the office itself—lags superfluous among modern institutions.

The particular play objected to by the censor this time is not one that moralists would elect for representation to the general public if seats were free, but on the other hand it could not in any circumstances attract the multitude that would not be able to differentiate its apparent degeneracy of subject and the artistic form of it that has appealed to many persons who abhor its matter. Most of those who in London have

objected to its forbidding there are broad-minded persons who follow the development of stage literature with interest, accepting the works of all nationalities, whether the works illustrate some evanescent phase of artistic activity or some integral and permanent manifestation of genius. To such persons, quite properly, even the aberrant, in certain circumstances, is deemed worthy of a hearing for its relative and suggestive values, if presented by artistic hands. The play in question is interesting as a study of certain tendencies in the drama, and to the limited clientele that it would summon would be far less injurious than have been several plays that the censorship has passed without a moral tremor.

TITLE-HUNTING.

A CABLEGRAM the other day announced that a young marquis, described as "Britain's stage-struck peer," was "attentively considering" an alluring offer from America to appear in this country on the professional stage. There was some question, it was stated, whether he would "yield to the blandishments of prospective histrionic fame and sell his accomplishments for the delight of the public."

The intelligence continued that an American manager had an idea that he could make a fortune from this young marquis' art, but that money does not appeal to the young man, as he has plenty of it. The prospect of appearing professionally behind the footlights, however, was another matter. The young man is ambitious.

It was added that the ambition for acting of the young man in question has made him "famous," and subjected him to criticism from "those who view with disapproval his antics"—which would suggest that some other word than "fame" should have been used in this association. This suggestion is strengthened by the added intelligence that the young man has several hundred thousand dollars invested in costumes and jewelry, and that he is wont to load himself with gems when he participates in "elaborate representations in his private playhouse on his estate."

Quite in keeping with the ideas of this young man as to stage show, however, was one of his "productions," as described in the cablegram. It was a representation of Aladdin and His Wonderful Lamp, in the illustration of which he employed a large company of professional actors whom he lodged and fed for weeks at his castle. In the final scene of this play the young marquis "wore a costume composed almost entirely of diamonds." In spite of all this, it is said that the marquis "sings well, and his acting is admitted to be not bad even by those who deprecate his fad." Not long ago, it is recorded, he was robbed of \$100,000 worth of jewels by his valet, and the final information is vouchsafed that "British theatrical managers have for a long time sought to get the name of the marquis to a contract."

There is one enterprising manager in this country that has experimented with titled young persons on the stage. He probably had an idea that the average plebeian American would pay his money with strenuous haste for the simple privilege of beholding the titled young person; but if that idea was held it has been dissipated by the experiences of this particular manager in this direction.

There are, however, distinctions, and there is something about this new young marquis that clothes his personality with possibilities that were not to be thought of in the cases of the other young men of title. The other young men of title, it has been understood, did not adopt the stage so much because of their histrionic ambitions as because they needed the money. The new young marquis with stage ambitions evidently has wealth beyond the dreams of avarice. This and his collection of precious stones that in a measure vouches for his substance ought to so appeal to dominant influences in the theatre that his ambitions may be more than satisfied. Undoubtedly there are managers who would not only exploit him in line with his dearest desires as to the theatre, but also take him into partnership. The financial potentialities of a young man who is not crippled in a pecuniary way by a theft of jewels valued at \$100,000 are very attractive, and the prospects of this young man, if he seriously inclines to the theatre, are very bright—on paper—no matter what his abilities as a player may be.

TO MRS. G. H. GILBERT.

Oct. 21, 1903.

"Whom the gods love die young," 'tis said;
Not always can this be.
"The gods" have e'er our "grandma" loved,
As their applause for years has proved—
And she is eighty-three!

"Whom the gods love are ever young"—
Thus runs to-day our song.
And that is why at eighty-three
She treads the stage so gracefully—
And may she grace it long!

JOHN GLENNING.

SIR HENRY IRVING IN NEW YORK.

Sir Henry Irving and his company of eighty-five persons arrived in New York from London last Tuesday on the Minneapolis, and opened a three weeks' engagement in Dante at the Broadway Theatre last night (Monday). Sir Henry is at the Hotel Marie Antoinette and expresses himself as being pleased with his present trip, which marks his ninth appearance in America, the first being in 1883. He says that he regards his new Sardou drama, Dante, as a fine play, and that the cast as presented here will be practically the same as when it was presented in London. He says also that he may be seen in The Bella, The Merchant of Venice, or some other of the plays in his repertoire while in this country. Sir Henry expressed regret that Miss Terry was not with him, but said that there was no part in Dante suited to her. Regarding the turning of the London Lyceum into a music hall, Sir Henry said that he would be perfectly willing to tear up stock which he held amounting to \$15,000, saying that he would much rather hold on to the property till such time as it should become valuable. Mr. Gillette, he said, was the only success there of late years. He thought that an interchange of artists was good for both sides and that there was no real feeling against American actors in London. He admitted that this could not be called his farewell tour of America, and said that he probably would be seen here again.

MUSIC NOTES.

Herr Conrad announces Dec. 24 as the date of the production of Parsifal. Repetitions will be given Dec. 31, Jan. 7, 14 and 21. The solo parts will be sung by Madame Ternina, Anton Van Rooy, Adolph Mühlmann, Robert Blass, Otto Goritz and Alois Burgstaller. Extra prices will be charged. Victor Kloepper, basso, has been engaged by Herr Conrad.

Madame Patti sailed from Liverpool Oct. 24. Large premiums were paid for boxes and seats at the auction sale in the Casino Theatre.

Madame Melba began her concert tour in Montreal Oct. 13. The company includes Ellason van Hoose, Charles Gillbert, Ada Sassoli, Lievelyn Davies and C. K. North.

Prince Waldemar of Lippe, Germany, has ordered the production by the orchestra of the Royal Theatre of four of the compositions of Lewis Wallis, of Trenton, N. J.

Siegfried Wagner, it is announced, will make a tour of this country next season in order to conduct Wagnerian operas in different places. He is the only son of Richard Wagner.

Madame Schumann-Heink has forfeited 18,000 marks in breaking her contract with the Royal Opera Company, of Berlin. She had the consent of Emperor Wilhelm to do this, in order to enable her to sing in this country.

Madame Patti, Vera Nargolles, pianist; Wilfred Virgo, tenor; Signor R. Sapia, musical director, and Signor Merini, Madame Patti's private secretary, arrived in New York last week on the New York.

Marie Nichols, of Boston, made her debut as a violinist on Oct. 19 in Berlin and was favorably received.

Forty-five members of the Italian chorus and ballet of the Metropolitan Opera House arrived in New York last week.

Rudolf Kraselt, first 'cellist of the Boston Symphony Orchestra, arrived in New York last Tuesday and proceeded at once to Boston.

Theodore Bendix has composed a set of waltzes entitled "Cousin Kate Waltzes," and has by special permission dedicated them to Ethel Barrymore, now playing Cousin Kate in New York.

Herr Anton Fuchs, who is to stage the production of Parsifal, is authority for the statement that the opera is not a religious one, but devotional.

Wagner's Parsifal was sung in part at the Bloomingdale Reformed Church last Sunday evening by Maude Farwell Bliss, soprano; Millie Folger, contralto, and George Kurtz, basso.

Anton Fuchs, the Wagnerian stage director of the Metropolitan Opera House, arrived in New York last Tuesday on the Kaiser Wilhelm der Grosse.

Olive Fremstad and Ellen Forman, both members of the Metropolitan Opera company, arrived in New York last Tuesday on the Kaiser Wilhelm der Grosse.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, unpertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

VIVIAN DE F. Chicago: You had best watch the Dates Ahead column in THE MIRROR.

DRAMATIC. New York: "Recollections of a Player" was published by the Century Company, the author being J. H. Stoddart, now playing in The Bonnie Brier Bush.

W. H. R. Nashua, N. H.: Frank Chanfrau is dead. He appeared in The Arkansas Traveler for about twenty-five years, playing in no other attraction. He made it famous and was well known from his connection with it.

MISS FITCH, Bowayton, Conn.: Mildred Holland first appeared as a star in Two Little Vagrants and the next season appeared as a star in The Power Behind the Throne. Cora Payton has played Dr. Jekyll and Mr. Hyde.

H. M. F., New York: Catherine Lewis played in support of Edward Harrigan in Marty Malone, a play in three acts by Mr. Harrigan, at the Bijou Theatre, New York, opening Aug. 31, 1898. Miss Lewis played the role of Sally Jordan.

F. C. R., Franklin, Pa.: The dance which you name as being done with voluminous skirts and sticks held in the hands is called the Butterfly dance. You could get a costume for such a dance from almost any costumer.

REUBEN, Mich.: The managers are as follows: Eben Holden, J. S. Atkinson; Old Jed Prouty, Morse and Hodge; Our New Minister, Miller and Conyers; Sag Harbor, Shore Acres, William B. Gross; The Village Postmaster, Isaac Newton; The County Chairman, H. A. Mann.

J. ROWS, New York: Robert Elliott has appeared in support of many stars, especially with Madame Modjeska and James K. Hackett. He has also been in many successful plays and has played in stock. At present he is conducting a school of acting in Brooklyn, N. Y.

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THE GIRLS OF THE LIBERTY. By Sydney Deane.

THE LITTLE CHRISTIAN. By Charles H. Clarke.

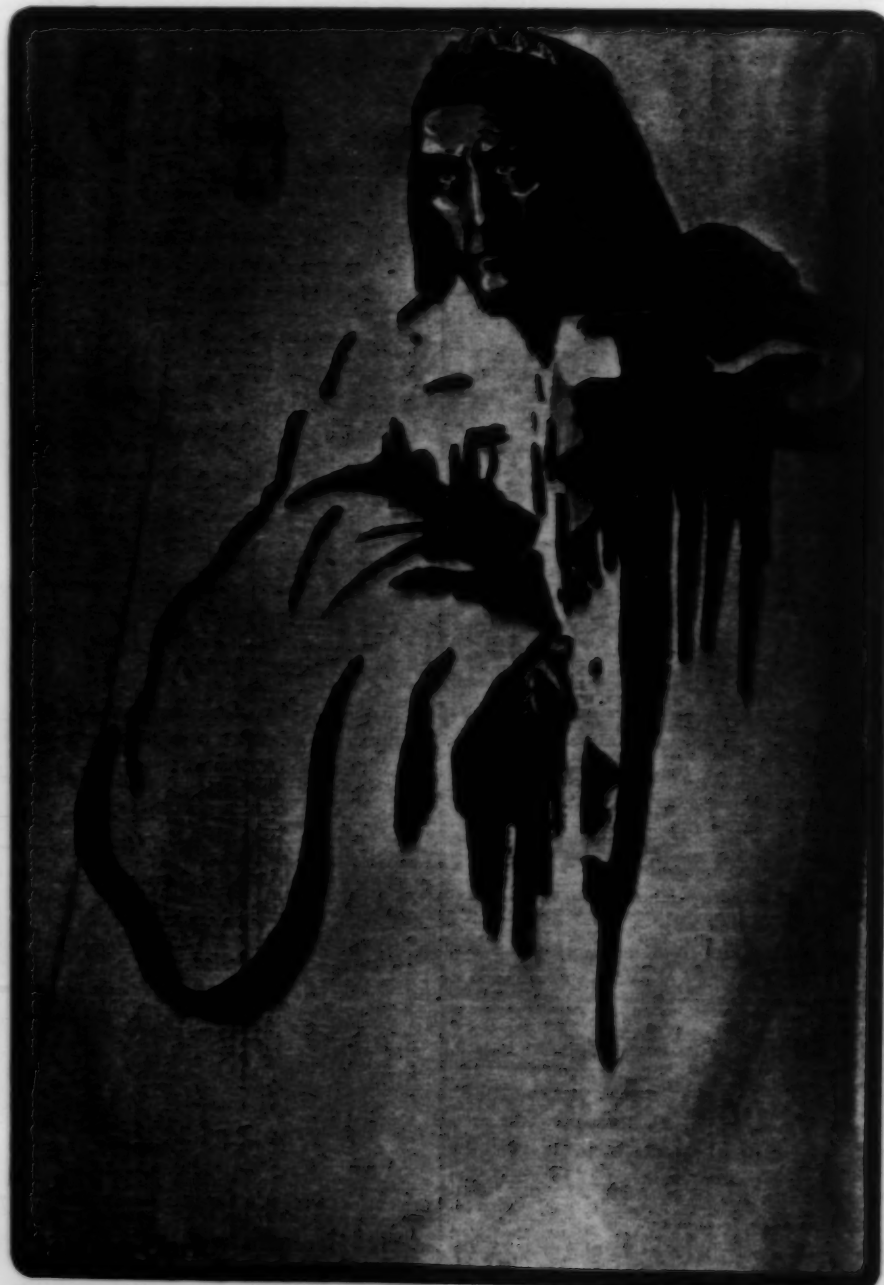
THE POT AND THE KETTLE. By Oliver J. White.

THE SECOND HAND MAN. By Will Rossiter.

THE SHEPHERD GIRL OF SILENTIA. By Albert P. Southwick.

THE SOMNAMBULIST. By William Warren Norton.

THE WAY OF A SOLDIER. By Charlotte Thompson and Edward E. Rose.



SIR HENRY IRVING AS DANTE.

THE USHER



It is so long since Henry C. Jarrett was in the heyday of his managerial success that his death in London last week occasioned comparatively little comment from the press, but during the brilliant career of the firm of Jarrett and Palmer, when they had Niblo's Garden and Booth's Theatre, Mr. Jarrett was perhaps the most conspicuous figure in theatricals in the United States.

Through *The Black Crook* he made a fortune, and his Shakespearean revivals at Booth's Theatre were made on a scale of scenic magnificence unprecedented at that time and scarcely ever equaled since. The Julius Caesar revival with Davenport, Barrett and Bangs, the great production of Henry V. with George C. Rignold in the title-role, were the greatest achievements of Mr. Jarrett's career.

He also projected and managed Charlotte Cushman's farewell performances. It was originally intended that she should take her final leave of the stage at Booth's Theatre, and the occasion was made notable by many features, including the crowning of Cushman as the Queen of Tragedy, the reading of a poem by William Cullen Bryant in the presence of a most distinguished audience, followed by a serenade at the Fifth Avenue Hotel, where the tragedienne appeared upon the balcony and addressed a great concourse of people.

Mr. Jarrett found that the New York farewell was so profitable that he induced Miss Cushman, who was not averse to increasing her fortune, to give similar farewells in Philadelphia and Boston. He paid her a large sum for these performances. In Boston the house was sold out for the entire week before the engagement began, and Mr. Jarrett went to Miss Cushman one evening early in the week to ask her if she would consent to give an extra matinee, as there was a demand for more. She knew that Mr. Jarrett was making a great deal more money from these good-bye representations than she was making. Her shrewdness developed in an interview that followed, an account of which Mr. Jarrett once gave me.

He explained the situation and asked Miss Cushman if she would give the matinee, of course raising the proportionate sum for the extra performance. She demurred, and said that she was not feeling at all well—that in fact she feared she was going to be a very sick woman. Mr. Jarrett surmised the nature of her illness.

He excused himself, left her in her dressing-room, rushed around to the box-office and returned with his overcoat pockets stuffed with money of various denominations. Then he said to Miss Cushman, "I know you are not well, but I think if you take the right medicine you will be strong enough to give the extra matinee." With that he began counting out the money in a pile, which grew and grew beneath the actress's eyes.

By and by he stopped and said, "Miss Cushman, am I suggesting the right kind of medicine?" She replied in the affirmative, and said that she felt better, but she had not had enough of the remedy to warrant her in promising to grant his request. Mr. Jarrett then took out another roll of money and added to the pile, which now had reached very large proportions. When he finished he asked her how she felt. She said, "I am quite well now, and you can announce the extra matinee."

In Portland, Ore., the authorities have taken a determined stand with respect to speculating in theatre tickets. In order to put an end to the practice an ordinance was enacted some time ago establishing a prohibitive license fee of \$20 a day to any one desiring to engage in the business.

In spite of this speculating has gone on, and the chief of police has determined to put a stop to it. He has delivered himself thus on the subject: "Scalping of theatre tickets in Portland must cease, and we will take every precaution to avoid a similar condition here again. We will have plain-clothes men who are not generally known around the entrances to the theatres and any one found disposing of tickets for a gain will be apprehended and dealt with severely. Theatre tickets should be sold through the box-office and nowhere else, and the requirements of the law will be exactly enforced."

New York seems to be the only city where the business of theatre ticket speculating can be followed with more or less immunity from interference or punishment. Speculators this season, however, in New York have not prospered. The public does not seem to be as careless with its spending money as hitherto, and the result is that unless seats can be got at the box-office theatregoers will not purchase on the sidewalk. The result has been that the speculators even at the theatres where successes

reign are sustaining losses and complaining bitterly.

It seems to be forgotten in view of the appearance of the French company at Mrs. Osborn's Playhouse, now called the Vaudeville, that it is not the first experiment to establish a French stage in New York. The newspapers refer to it as a new departure. Years ago there was a French company and a French theatre in this city. It was on the site of the present Fourteenth Street Theatre, and there many plays were given and many French actors appeared with considerable success. Charles Fechter rebuilt the theatre, which was afterward called the Lyceum, and from time to time therein appeared in it French companies, particularly musical companies, Tostee, Aimée and others playing engagements there.

Bookings in Chicago have recently been subject to lightning changes. Miss Adams has been switched into the Illinois Theatre suddenly, and Miss Marlowe's engagement at Powers' is to cover a period of four weeks, and it is announced that she will produce two new plays in addition to *Fools of Nature*. Various other sudden alterations of programmes have been made, and the Chicago *Tribune* observes that "Kaleidoscopic does not begin to describe the situation. The large role most of the local managers play in arranging the bookings of their respective houses since the Theatrical Trust came into existence has rarely been more strikingly shown than in the present instance."

EDWARD ESMONDE.

Edward Esmonde, who with Mrs. Esmonde has met with success in vaudeville for several years, has this season returned to the legitimate stage as a star in a play entitled *At Duty's Call*. The producer of the play is Harry Martell and it was first performed in New York at the New Star Theatre last night (Monday). About two years ago Mr. Esmonde secured a little one-act play from an unknown author out in the Middle West. It was called *The Soldier of Propville*. It was a bit of pathos with lights of comedy glinting through it, and Mr. Esmonde, after reading it the first time, was satisfied that he had made a "find." His tentative appearance in it, however, did not appeal to the vaudeville managers. He was undaunted and devoted himself to forcing it upon them. The result was that in two years he had convinced the majority of managers that a little play of artistic merit, with deep pathos and bright touches of comedy was just as much desired on a vaudeville bill as even the wildest slap-stick hilarity. However, in the meantime he met the author, Si U. Collins, a newspaper man doing the press work for the Avenue Theatre, Detroit, and the result was the development of a five-act drama of which the playlet forms one complete act. Mr. Martell was so pleased with Mr. Esmonde's work and liked the completed play so well that he is sparing no expense to make *At Duty's Call* one of the most elaborate productions ever designed for the road. The piece is staged by George Learock. The portrait on the front page of *This Mirror* shows Mr. Esmonde as he appears in the prologue, after which he goes to the make-up of the decrepit old man which has been so favorably commented upon wherever *The Soldier of Propville* has been presented.

GOSSIP.

Several of the daily newspapers in speaking of the recent death of Henry C. Jarrett in London, have stated that his partner in the firm of Jarrett and Palmer was A. M. Palmer. Such was not the case. Mr. Jarrett's partner was Henry Palmer, who died in this city nearly twenty-five years ago.

Ada Rehan has filed objections to the executors' accounts of the late estate, through her counsel, Wetmore and Jenner. She has, as well, sued for the recovery of \$6,000 which she claims as arrears of salary.

George E. Gill arrived in town last week from Chicago. He will remain until Friday when he will again join his No. 1 A Little Outcast company. He has been dividing his work thus far this season between his two companies.

Joseph Arthur writes that he is in Tennessee for the specific purpose of bringing a lawsuit, through W. H. Williamson, attorney, of Nashville, against Mrs. Pauline H. Boyle, of the Grand Opera House, for alleged breach of contract and non-payment of royalties.

Irene Zipsay, Mabel Dillingham, and Mignonette Le Fleur Hobson, members of the George Munro company, are said to have mysteriously disappeared in Syracuse last Wednesday, and have not been heard from since.

John Feistel will appear in the same role portrayed by Richard Mansfield in *Old Heidelberg*, at the Irving Place Theatre, Thursday night, Oct. 29.

William A. Brady was arrested last week during the Bowle excitement. Magistrate Mayo on Thursday morning rebuked the arresting policeman, and Mr. Brady, who declares his arrest unwarranted, says he will sue the city.

Arthur Byron, in *Major Andre*, will succeed W. A. Crane in *The Spenders* at the Savoy Theatre on Nov. 11.

Orrin Johnson will close his season as a star in *Hearts Courageous* Oct. 31, and will play the leading role of Jack Bigelow in *A Japanese Nightingale*, which opens at Daly's Theatre Nov. 16. Mr. Johnson will star in a society play next season.

Charles Newton and Dorrit Ashton were married June 1 and not Oct. 18, as announced.

The members of the National Art Theatre Society were invited to meet members of the Nineteenth Century Club, the National Arts Club, the College Women's Club and the Sorosis Club at the home of their host, Mrs. W. Le Baron Allen, in Fort Washington Park, Saturday afternoon. Joseph I. C. Clarke, Walter S. Logan and Sydney Rosenfeld made addresses. The affair was very enjoyable.

E. H. Sothern, Tyrone Power, Lawrence Irving and Louis Mann attended the performance of Joseph P. Adler in *King Lear* at the New Grand Theatre, in Grand street, being guests of Mr. Adler.

An error in the programme of the New Star Theatre in this city week before last made it appear that Irma La Pierre was playing the leading female role of Nora Fairleigh in *Wedded and Parted*. Myrtle May has been playing the part for some time, and her work has met with the decided approval of both her managers and the public.

The meeting of the Woman's Auxiliary of the National Art Theatre Society, which was postponed on account of the storm, was held Friday, Oct. 16, at 3 p.m. at Tuxedo Hall, Madison avenue and Fifty-third street.

Parry Leighton and Florence Gale opened their season with *Othello* in New Haven last Friday night. The Yale faculty and Yale Dramatic Association occupied boxes and orchestra chairs.

Amy Whaley is engaged in a two weeks' tour in a series of concerts as a soloist, being at Gray's Army, Detroit, the week of Nov. 2, and at the Irish Fair.

Emma Siegel and Paul Bordman were married at Asheville, N. C., during the Summer.

MADAME JANASCHKE'S EFFECTS SOLD.

Madame Janaschke was forced through circumstances to offer for sale last week a large collection of her most valued possessions, consisting of stage gowns, jewelry and sundry other articles, all of which were dear to the heart of the venerable actress, and which meant more to her than they ever will to their purchasers. And yet there was not a great number at the sale at West Thirty-fourth Street. Some of those present wandered about overhauling the dainty bits of lace, costly gowns, jewelry, ribbons, old-fashioned caps and bonnets, and the varied articles offered for sale. The attendance included curiosity seekers, investors and others, but there were very few who had even a passing thought for the woman whose stage treasures were sold.

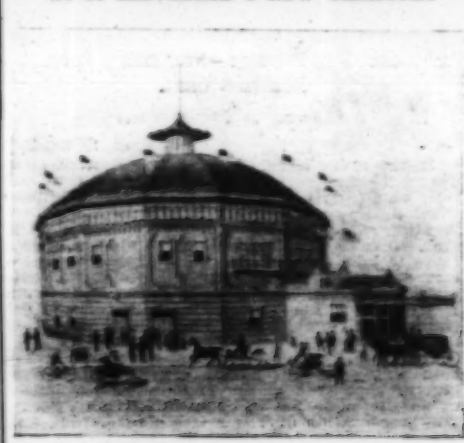
The auctioneer lamented the lack of enthusiasm, as indeed he might, when a gown worn in *Macbeth* brought but a paltry sum. It was said to see some of the articles sold for a song. The gowns, bonnets and knick-knacks were displayed about the store and were at the mercy of any and all who wished to handle them. Gowns that had been worn by Madame Janaschke on nights of her greatest triumphs, when the applause of thousands greeted her ears and when homage of the masses was bestowed upon her, seemed to inspire no special interest in those at the sale.

A gold bracelet with a diamond and sapphire setting, of Greek design, brought \$100. This was presented to Madame Janaschke by King Ludwig II of Bavaria, and was worn by her as *Medea*. A decoration presented her by the King of Saxony sold for \$60, a gold watch marked "Janaschke" brought but \$16, and an antique silver crucifix sold for \$175. A set of real coral in gold setting, which was presented Madame Janaschke by the late Dowager Empress of Germany, was sold for \$125. N. S. Wood paid the highest price for any article when he purchased a set of turquoise and pearls for \$220. There were a number of other articles which brought nominal prices, but for the greater part the objects brought much less than they were worth.

It is refreshing to note that considerable interest is being taken in the venerable actress' condition. Last week Virginia Harned sent a check for \$100 to start a fund, which has already grown to over \$300.

Madame Janaschke was offered a permanent home in either the Actors' Fund Home on Staten Island or in the Edwin Forrest Home in Philadelphia, but was forced to decline them, as she requires the constant attendance of a maid, and this the homes do not allow. Her condition remains much the same and she is still at the home of Dr. J. E. Kelly in Saratoga Springs.

W. S. CLEVELAND'S NEW THEATRE.



W. S. Cleveland, President of the W. S. Cleveland Amusement Company and manager of the new theatre now about finished at the corner of Wabash Avenue and Hubbard Court, Chicago, is well known as a hustler, and he also seems to have the faculty of communicating his energy to those about him. When he had completed arrangements to transform the former armory of the Seventh Regiment of Illinois Volunteers into a theatre, he consulted Oscar Cobb and Son, the Chicago architects, and within a few days the plans were all prepared, as Mr. Cleveland gave the architects his ideas and insisted that they be carried out without delay. He then called the contractors and asked them if the house could be completed within sixty days. After some figuring the contractors agreed to have the theatre ready for use within the time named. The contract was signed and three shifts of men have been working every minute of the days and nights, as the builders were under a heavy forfeit if they did not keep their contract to the letter. In the full expectation that everything will be in readiness, Mr. Cleveland set the opening for Saturday evening, Oct. 31, which is exactly sixty days from the day the contract was signed. With all the hurry nothing has been slighted and the laws regarding safety are being strictly observed. The interior will be beautifully decorated and the house, when completed, will be one of the handsomest as well as one of the largest in the United States. Nance O'Neill will open the theatre, supported by McKee Rankin and E. J. Ratcliffe. At the conclusion of her engagement a stock company will be installed. The best royalty plays will be presented in the best possible manner at popular prices.

A DRAMATIC SURPRISE.

Corona Riccardo was unable to appear as Marta in *Marta of the Lowlands* at the Manhattan Theatre last Friday evening, and Fernanda Elisac was called upon at short notice to take her place in this difficult role. Without a rehearsal with the company, Miss Elisac went on and gave a remarkable performance in the circumstances. Her work was so effective that it attracted general attention at the next performance, many persons expert in judgment hailing her as a young genius. Last night at the Manhattan was a gala occasion, owing to the attendance of many distinguished Spaniards, among them being His Excellency Señor Emilio de Ojeda, Minister of Spain to the United States, and party, including Señor Manuel Walls, Secretary of the Spanish Legation, Señor Eusebio de Bonilla, Consul-General of Spain, and daughter, Señor Morlano Fabrega, Vice-Consul of Spain, with Mrs. Fabrega, Mr. and Mrs. Ceballas, and Señor Tomassi. The hit that Miss Elisac had already made was emphasized by the tokens of enthusiastic approval bestowed upon her by these and other prominent persons present.

SOTHERN IN TEN PLAYS.

E. H. Sothern plans to give two benefit performances in aid of the Actors' Fund Home on the afternoon and evening of Nov. 13, at the New Lyceum Theatre, that will be a wide departure from the usual run of such entertainments. He will present acts from ten of the plays in which he has been particularly successful, and thus, in a day, he will practically review his entire career. In the afternoon he will be seen in *The Highest Bidder*, *If I Were King*, *The Master of Woodbarrow*, *Richard Lovelace*, and *Markheim*. In the evening he will appear in *Lord Chumley*, *Hamlet*, *The Proud Prince*, *The Sunken Bell* and *Captain Letterblair*. Mr. Sothern will be supported by members of his present company, and will be assisted in starring the plays by Tully Marshall and Francis Powell, who were associated with him at the old Lyceum. Many of the original costumes and some of the original stage settings will be used.

ENGAGEMENTS.

Edward Archer, for Rachel Goldstein.
For *The Candy Man*: Frederic Sullivan, Lola Garneau, Kenyon Bishop, Emmet Shackelford, Atherton Furlong, Jr., Lillian Hines, Gabriel des Louis, Samuel Hines, Morris Cook, Victor Earl, David Haber, Ralph De Koven, Hanson Douglas, A. Mona Famer, Myrtle Owens, Elmore Hatch, Ada Wyo, Kate Webb, and Frances D'Olier.

PERSONAL.



Photo by London Stereoscopic Co., London, Eng.

BURT.—Here is a portrait of Laura Burt, who has won a notable success as Helen of Swabia in Sir Henry Irving's production of *Dante*.

SEABROOKE.—Thomas Q. Seabrooke celebrated the fifty-third anniversary of his birth at his home, 202 West Seventy-ninth street, New York, last Tuesday night. There was a gathering of friends and a good time.

GILBERT.—Mrs. G. H. Gilbert, playing in Annie Russell's company in *Mice and Men*, at the Park Theatre, Boston, celebrated the eighty-third anniversary of her birth last Wednesday, Oct. 21, in an informal manner. Congratulatory messages from men and women prominent in the dramatic profession from all over the country were received, and floral tributes were showered upon the venerable actress till her dressing-room at the theatre was a veritable bower. Mrs. Gilbert was very happy and in excellent health. She displayed her benevolent spirit by distributing the many flowers which she received among the hospitals of Boston. Congratulations were received from Sir Henry Irving, Charles Frohman, Daniel Frohman, E. H. Sothern, Cecelia Loftus, Orrin Johnson, Isaac B. Rich, Charles Richman and others.

RICHEPIN.—Jean Richepin has cabled that he will sail for New York to-day (Tuesday).

SEMBRICH.—Marcella Stengel-Sembrich arrived in New York from Germany last Tuesday, Oct. 20, on the *Kaiser Wilhelm der Grosse*. She will make a tour of the Western Middle State cities previous to opening the season of grand opera at the Metropolitan Opera House, where she will appear as Gilda in Verdi's opera *Rigoletto*, Nov. 23.

FAVERSHAM.—William Faversham had a slight attack of ptomaine poisoning last week, and had to abandon his performance of *Impudence at Terre Haute*.

THOMPSON.—Denman Thompson celebrated the seventieth anniversary of his birth on Thursday, Oct. 15.

LANGTRY.—Mrs. Langtry observed her birthday anniversary on Oct. 16.

HUNTINGTON.—Wright Huntington, who was leading man in a stock company in Kansas City four years ago, last week visited the city as a vaudeville star, playing at the Orpheum. The people had not forgotten him, and the warmth of his welcome surprised and delighted him. Mr. Huntington is of the opinion that the public of Kansas City is not as fickle and forgetful as theatregoers in other parts of the country are supposed to be.

HAMMERSTEIN.—Oscar Hammerstein was reported to be seriously ill last week, but his indisposition lasted only a few days. He was back at his post yesterday attending to business as briskly as ever.

MURRAY.—Dominick Murray, who has been in London for the past eight years, recently suffered a stroke of paralysis.

WIEHE.—Charlotte Wiehe, of the French company at the Vaudeville Theatre—recently Mrs. Osborn's Playhouse—received a painful cut on the shoulder from a decoration on her costume during her performance in *La Main* last Wednesday evening. The accident injured the effect of her scene more than it injured the actress. It was, indeed, merely a scratch.

LA SHELLE.—Kirke La Shelle is ill at West Baden, Ind., with what is supposed by some to be appendicitis. This, however, the doctors have not determined. His condition is not critical, and he expects to be in New York in about a week.

LOFTUS.—Cecelia Loftus observed an anniversary of her birth on Thursday night, Oct. 22, by a luncheon at Sherry's. E. A. Sothern, John Drew, Lawrence O'Grady, Ethel Barrymore and others were present, and during the festivities Mr. Sothern presented Miss Loftus with a diamond ring in behalf of the guests.

CHAMBERS.—Haddon Chambers arrived in New York last Saturday on the *New York*.

WILLIAMS.—Mrs. Barney Williams is recovering from a severe illness at her home in New York.

TELEGRAPHIC NEWS

CHICAGO.

Changes in Bookings—New "Mirror" Office—Gusts from the Lake.

(Special to The Mirror.)

CHICAGO, Oct. 28.

Julia Marlowe and Maude Adams are rival attractions in Chicago this week, the former at Powers' and the latter at the Illinois, with James K. Hackett geographically between the two, at the Grand Opera House. There has been a good deal of comment here on the Eastern booking and routing which brought Misses Marlowe and Adams together. It was the outcome of a lot of quick changes in booking and announcements which Critic Hubbard, of the Tribune, called "haleidrops." It was announced that Miss Adams would open at the Illinois Oct. 25—sudden and unexpected news, for there had been no hint of her coming so soon—only a few days after the one-night trials of her new play had begun. Then it was announced that Miss Marlowe would be here four weeks. Next the Garrick began to emit sparks of surprise. Vesta Tilley's time here was cut short two weeks. At the Grand Mr. Hackett was trying to get more time for John Krmine, but found he had to be in New York the week of Nov. 2. Mrs. Wigan, of The Cabbage Patch, was announced for the time between Hackett and Maude Adams. After a first understanding that Kara Kendall and Eleanor Hobson were to divide the two weeks, Nov. 2-16 at the Grand, this left the Garrick for two weeks. Finally Miss Hobson went to the Garrick for two weeks, and Kendall, in The Vinegar Buyer, was fixed on to follow Hackett at the Grand for two weeks. A Liebler representative told The Mirror that Mrs. Wigan, of The Cabbage Patch, from the present outlook, probably would not be seen in Chicago at all this season. If she had remained on the Grand books Miss Hobson and her mother, Mrs. Cook, would have been rival attractions. Mayor Harrison's published determination to have the construction of all the theatres examined has not disturbed any of them yet. The bills for this week are as follows: Studebaker, The County Chairman (tenth week); Grand Opera House, James K. Hackett in John Krmine (fourth and last week); Powers, Julia Marlowe in People of Nature; McVicker's, Way Down East; Garrick, Vesta Tilley in Algy (fourth and closing week); Illinois, Maude Adams in The Pretty Sister of Jose; Great Northern, The Middleman Horace Lewis as Cyrus Bickham; Bush Temple, stock in Shenandoah; Thirty-first Street, Melbourne McDowell, Florence Stone, and Elliott stock in Theodora; La Salle, The Isle of Spice (seventh week); Cleveland's (will open Saturday), Nance O'Neill, McKee Rankin, and stock in Magda; New American, stock in John Jasper's Wife; Columbus, Driven from Home; Hopkins, James Boys in Missouri; Alhambra, Her First False Step; Glickman's, repertory; Bijou, Down by the Sea; Academy, The Pedler; Criterion, The Slave of Guilt; Howard's, stock in Younger Brothers; Marlowe, Queen of the Highway; Avenue, stock in The Octoroon; Garrick, stock in The Octoroon.

Manager Wachener's German company from Milwaukee will play the tragedy, Wallenstein's Tod Nov. 19, at the Auditorium in commemoration of Schiller's birthday.

The Record-Herald's critic, Mr. Bennett, announced in his column last week that B. F. Keith had purchased Chicago's three big vaudeville houses—The Haymarket, the Olympic and the Chicago Opera House—from Kohl and Castle. Mr. Bennett gave some details, such as the statement that Mr. Kohl, though garnering a profit of \$12,000 a month for the three houses, was tired of the business. Later Manager J. J. Murdoch of the Masonic Temple Roof Theatre was mentioned as being associated with Mr. Keith in the new management. For The Mirror T. B. Draper, manager for Kohl and Castle, denied positively that there was any truth in the reports of the sale. "It's all a pipe dream," was his only comment. Still nobody undertook to deny that Mr. Keith was here, and last week at least, there were persons about the theatres down town who believed the deal had been made. One theatre manager imparted to The Mirror the information that Mr. Keith's huge investment included even the Kohl and Middleton Museum in Clark street, and that this place would be altered to include a theatre on the ground floor, with the museum above. Mr. Murdoch is ambitious, like nothing better than overcoming obstacles, and is regarded as a coming man in vaudeville as a result of the success he has won on the Masonic Temple roof.

Another report has it that what may be called Tenderfoot interests have arranged to use the new Iroquois Theatre for Summer attractions. Those interests are managed in New York by Mr. Tilton of the Minerva company, an Illinois corporation. He used to be manager of the Dearborn.

Henry W. Savage's English Grand Opera company will offer Chicagoans three operas a week during the engagement at the Studebaker. The opera company will follow The County Chairman Nov. 16.

Rehearsals of Magda, with which the New Cleveland is to open next Saturday, were begun last Thursday. Manager Charles Day announces this cast: McKee Rankin as Schwartz, E. J. Ratcliffe as Hefferting, Louis Leon Hall as von Keller, John Barrymore as Max, John L. Wooderson as General von Klebs, Robert McWade as the Professor, Ida Glenn as Marie, Mattie Earle as Augusta, Florence Modena as Theresa, and Nance O'Neill as Magda. John Sutherland is a member of the stock company.

Cheridiah Simpson, until recently prima donna at the Grand Opera House, San Francisco, was in Chicago last week en route home to New York for a rest before accepting another engagement. Miss Simpson is most pleasantly remembered as the Piola and prima donna of King Dodo.

Robert E. Stevens, known to a host of people, was in town in advance of The Middleman. Samuel McKee arrived last week to manage the Clara Bloodgood company.

Harry Atkins, of the Liebler staff, was in town recently.

Harry Earl heralded The Queen of the Highway company at the Marlowe this week.

Thomas W. Pryor, formerly with Henderson at the Chicago Opera House, and later manager of The Schiller, is here ahead of The Beauty Doctor.

Anton van Rooy will sing at a recital in Music Hall next Sunday afternoon; Fanny Bloomfield Zelaier, Nov. 24; Nordica, Nov. 9, with Duss as conductor and Nahan Franko as concertmaster and violinist.

Hart Conway's pupils, of the Chicago Musical College Dramatic School, played four little dramas to a crowded house at the college theatre last Saturday, showing creditable proficiency and evidence of the excellent training Mr. Conway gives.

Francis E. Reid, formerly dramatic editor of The New York Herald, is at the Garrick as business manager of the Eleanor Robson company, which will follow Vesta Tilley in Morley Mary Ann. Miss Robson does play Sundays, so a Chinese Honeymoon company will be brought in for Nov. 15, and the Miller-Anglin company will open Nov. 16.

The appearance of Henry Miller and Margaret Anglin here will end their season as co-stars. Fred Chapin and G. F. Steeley, composers and author of The Storms, have completed new musical comedy, and are at work on Jack Frost, a spectacle.

A woman virtually had charge of a prosperous Chicago theatre, the Bush Temple, last week. T. C. Gleason having retired from the management, and no successor having been appointed. The woman is Elizabeth Schuber, secretary and treasurer of The Players' stock company.

Carrie Clarke Ward has rejoined the Bush Temple company.

Following soon after the marriage of Christopher Clark, a popular member of the Powers' staff, comes the announcement that E. J. Dillon,

of the Powers' box-office, is to be married next month.

True Love's Reward made a big hit at the New American, largely on account of the handsome scenery provided by George Berry, the stage manager. Manager Connors and Mr. Berry are making elaborate preparations for Romeo and Juliet.

A Chicago office of The Mirror has been opened in Room 41, Grand Opera House Building.

Fred. Bock's editor in The County Chairman is one of the best portrayals of such a character seen in Chicago for a long time.

Manager Elliott, of the Thirty-first Street, ends his season with Theodora this week. Secret Service next week. The Sardou plays, with Melbourne McDowell and Florence Stone, were very successful, and Edwin Harbour got wonderful results out of the resources of the Thirty-first Street stage.

Maud Warrington, a Chicago girl, made her debut here as Topsy in Al. Martin's Uncle Tom's Cabin at the Illinois Oct. 25.

In the interests of the Actors' Church Alliance the Rev. W. E. Bentley preached at Grace Church yesterday on "The Church's Duty to the Stage." To-morrow he will hold a meeting for organization.

Charles Bradley, of Mr. Hackett's staff, has returned to New York to prepare for Mr. Hackett's opening at the Madison, Nov. 3.

Dolly Varden did a big business during all of its two weeks at the Illinois.

The Good Old Summer Time, with George Evans, filled the Great Northern at every performance, and Evans made a personal hit of no small dimensions. The attraction seemed to catch the popular fancy immediately with its pleasing music and pretty chorus.

Manager John A. Fennessy, of Hopkins', says the theatre is holding its own in spite of increasing competition and its burlesque season.

J. H. Soeman wonders at the continued great consumption of new scenery in the country. Soeman and Landis have new orders galore from New Brunswick to California.

Fred. Wildman has signed Ella Harmon for leads with Dick Ferris' company at Minneapolis; Lew Silvers, with For Mother's Sake; Joseph M. Kelly, Mr. and Mrs. Jack Denness, and Pauline Desmond, for The Hoosier Girl company; William F. Powell, for An Orphan's Prayer; W. W. Blair, Mr. and Mrs. Hume, N. Morgan, Alice Hamilton, Mr. and Mrs. Frank Roberts, and T. H. Barnes, for The Heart of the Oak; Isabelle Barr, for The Minister's Son; W. R. Doyle, for A Break for Liberty, and Mr. and Mrs. Oliver Eckhart, for A Break for Liberty.

To Die at Dawn, by E. Lawrence Lee, featuring Elsie Crescy, will open Nov. 2 under J. M. Ward's management.

Oris L. Colburn.

BOSTON.

Pawtucket Still Popular—Richman's Success—Benton's Chat.

(Special to The Mirror.)

BOSTON, Oct. 28.

It has taken some time for The Earl of Pawtucket to get to Boston, but the interest was fully shown at the Majestic to-night when Lawrence D'O'Ursey and his company began a two-months' stay here before a large audience. The star, bless his English heart, has always been a favorite here since he was in that same old-fashioned cast of An Artist's Model. He was the "whole show" to-night, and he had a great reception. It looks as if The Earl of Pawtucket would get the popularity which The Virginian failed to obtain in its Boston engagement.

Henry W. Savage's grand opera company has been giving musical Boston some surprises during the past week at the Tremont, and promises to do the same for the remaining three weeks. The production of Theodora was a revelation, and won the warmest praise. To-night Faust was the bill, hardly perennial but always welcome. It had a splendid presentation and a large audience. Tannhauser and The Bohemian Girl will also be given during the week.

Isabelle Evenson succeeded Viola Allen as leading woman in the old stock company at the Museum, and it was a queer coincidence that she should follow in the leading role of In the Palace of the King, which introduced her as a star at Music Hall this evening. The audience was unusually fine in quality, and the production compared very well with the original seen here two years ago.

Forbes Robertson and Gertrude Elliott are in their last week of The Light that Failed at the Hollis. Mr. Robertson's blindness is one of the most wonderful bits of delicacy and art that the Boston stage has ever seen, and he has had nothing but the most enthusiastic praise. Society is taking up the production, but slowly, and probably after the engagement is over Boston will realize that it was one of the most artistic treats of the season.

By a queer combination of circumstance, Nat C. Goodwin and Maxine Elliott never played The Cowboy and the Lady here, and when it was used by other players on the road Boston was left out of the route. Consequently it came as a complete novelty for the stock company at the Castle Square this evening, and the production was watched with all the more interest. Howell Hansell played the Cowboy and Lillian Lawrence was especially well suited with the part of Mrs. Weston.

Fay Templeton proves that she is just as magnetic at the Columbia as a whole all star cast. For The Runaways is doing just as great business here as Erin did, and that tested the capacity. Her imitations are by far the best that she has ever given here, and they could not be equalled. Alexander Clark, Arthur Dunn, and the Hengler Sisters are among those who make hits in the supporting company. The engagement has only two weeks more.

Frank Daniels, too, is testing the capacity of the Columbia, and playing in sharp contrast with his last visit to Boston. The Office Boy is up to date in every way, and is the best production as a funmaker that Mr. Daniels has had since the days of Little Puck. Louise Gunning, now a bride, is one of the most popular members of the company, and Eva Tanquary's vivacity also is appreciated. From Boston Mr. Daniels jumps to New York for a long engagement.

Charles Richman's success at the Globe continues unquestioned, and audiences are as large as ever to see Captain Barrington. It would seem as if all the patriotic societies in Boston had picked out this one attraction to visit. At any rate, the business has been so great that the engagement of Isabel Irving in The Circle has been put off, and Captain Barrington will stay for an indefinite period.

Not so fortunate is Quincy Adams Sawyer at the Boston, where, although business still continues good at the beginning of the fourth week, the engagement must close. With Severin de Blyn and the other favorites in the cast, this rural play might well hold the stage here for a long time to come, for it has won a greater popularity than the story ever thought of having.

Annie Russell's engagement at the Park continues with Mice and Men, and business is larger than the house has known in years. Mrs. Gilbert's birthday was turned into a gala celebration last week, and the grand old woman of the American stage was showered with flowers, congratulatory telegrams and gifts. After the play the audience stayed motionless and cheering for five minutes until they could get her back from the dressing-room where she had gone, never thinking that anything more could possibly be wanted of her.

Ole Olson is an old story so far as Boston theatregoers are concerned, but the delineation of Swedish comedy is always delightful, especially when it is given in a manner as effective as that which Ben Hendricks displays at the Grand Opera House. He had a capital audience to-night, when his week's engagement opened.

Barney Gilmore in Kidnapped in New York opened a week's engagement at the Hub and promised to repeat the success made last season with this play here at other houses.

Sunshine of Paradise Alley is a play decidedly out of the line of the stock company at the Bowdoin Square, but the innovation was enjoyed by an audience that packed the theatre and showed that comedy goes quite as well as melodrama.

Charlotte Hunt made a debut at the Boston, and the entire cast was well placed. During the week scene specialties were interspersed by Herbert Hawtill, Annie Southard, and Marguerite Hartland.

Quite an unusual theatre party saw The Light that Failed at the first matinee at the Hollis. The central figure was Helen Keller, the wonderful blind, deaf and dumb girl who is now a student at Radcliffe College, who is enabled to go to the theatre and enjoy a performance even when not seeing or hearing a thing. Her teacher, Miss Sullivan, sat by her side, and by the sign language helped her to follow the play, which she followed as quickly as any one with eyes or ears. After the performance she spoke most enthusiastically of the play and of Mr. Robertson's presentation of blindness.

Bessie Marie Lee, the Boston playwright and novelist, had a narrow escape from serious injury when crawling to freedom on the Atlantic. When the steamer was wrecked, she was clinging to the mast, and was blown away by the wind. She was rescued by the crew, and was taken to the deck, crumpling up the rail of the captain's bridge and sweeping twelve passengers and six sailors down the deck, inflicting one man fatally and several seriously. She was at the very bottom of the heap of humanity, but escaped with only one serious bruise, which is now all well. Her escape was remarkable, the officers said, in face of the general hysteria, even of the men. Her collaborator, Mrs. E. G. Sutherland, was imitating Mr. Joseph Porter at the time of the accident and seeking the section which her cabin grants.

Annie Russell is going to have a new play, and she may give it a trial at the Park before the close of her long engagement. It is entitled The By-Path, and Haddon Chambers, who dramatized it from the French, is coming to America to consult with Charles Frohman and Miss Russell about it. She will only try it here and then save it for New York, presenting Mice and Men for the rest of her tour.

The closing of Hearts Courageous made a gap of a fortnight at the Colonial, but by quick work Bertha Galland's time was changed so as to bring her here then.

Victor Mapes, the resident manager of the Globe, is now installed as a full-fledged Bostonian, as he has taken a house and completed a new play in this city.

PHILADELPHIA.

The Quaker City's Amusement—Chat of the Theatres—Music Notes.

(Special to The Mirror.)

PHILADELPHIA, Oct. 28.

A dramatic event of the season is the only appearance this season of Henrietta Crossman in A You Like It for two performances at the Academy of Music, afternoon and evening of Oct. 28. The advance sale is large.

The Chestnut Street Opera House is closed to-night and to-morrow night for final dress rehearsals of Anna Held's first production in America of Jean Richpin's play, Man's Man, prepared for the American stage by Joseph W. Herbert, with music by Gustave Leduc.

Winsome Winkle, with Paula Edwards as the stellar attraction, is in its second and final week at the Broad Street Theatre. It has been cordially received. Mrs. Leslie Carter follows, Nov. 2.

A Princess of Kensington, with James T. Powers and a fine company under the management of John C. Fisher, began a two-weeks' engagement to-night at the Chestnut Street Theatre, meeting with a favorable reception and large patronage. The Runaways, with Fay Templeton, will follow. Madame Adelina Patti will appear in concert at the Academy of Music, Nov. 6.

Charles Warner is winning laurels for his forcible delineation of Copelan in Drink, now in its second and final week at the Walnut Street Theatre, playing to satisfactory business. David Warfield in The Auctioneer (his last appearance in this city), Nov. 1. The Silver Slipper, Nov. 9. Wilton McKay, in The Pitt, Nov. 23.

Vivian's Pappas, with John C. Rice, Thomas A. Wise, and Elizabeth Tyree, fill in this week's gap at the Garrick Theatre, and received all the attention it deserved on the opening night. Marie Cahill, with Nancy Brown will follow Nov. 2. Viola Allen Nov. 16.

York State Folks is the card for the week at the Auditorium, with Ray L. Royce, James Lackaye, Ernest Lamon, and Eleanor Sidman in the cast, aided by the boy choir and the latest scenic effects. The opening is large and a satisfactory performance is given. Girls Will Be Girls, played here last season under the title of Sunny Jim, this being the attraction Nov. 2. Hungenbeck's Animals, Nov. 9.

Carl Hagenbeck's trained animals are on exhibition this week at the Grand Opera House. For this week daily matinees are given. The opening is large. A Gentleman of France, originally booked for Nov. 2, being disbanded, Otis Harlan in Lost, Strayed or Stolen, takes its place. Imro Fox and comedians, Nov. 2. Hanson's Superbia, 16. The Sign of the Cross, 23.

Under Two Flags, with Jane Kennark as Clarette, and the original New York scenery and effects, opened to-night at the Park Theatre for a two-weeks' stay. The company is under the management of O. D. Woodward. The Ellmore Sisters follow Nov. 9. Thomas E. Shen Nov. 16.

A Great Temptation is the offering this week at the National Theatre. It is a story of life on the Mississippi, with plenty of sensational and realistic scenic effects that pleased a good house on opening night. The Heart of Maryland Nov. 2.

The Heart of a Hero opened to-night for the week at the Kensington Theatre to a good house, and received a cordial welcome. Tracy, the Braddis, Nov. 2. Wealth and Poverty Nov. 9.

The Minister's Daughters met with a hearty reception to-night at the Girard Avenue Theatre. The plot reveals the adventures of two country girls in New York with startling scenic effects including an explosion and burning of an oil derrick, aided by a competent supporting company. At Duty's Call, Nov. 2.

At the Star Theatre Elmer E. Vance's famous railroad play, The Limited Mail, pleased a large audience to-night, and sure of a big week returns. A Human Slave Nov. 2.

The Smart Set, with a large company of colored entertainers, is a good attraction this week at the People's Theatre, and will be followed by A Fight for Millions Nov. 2.

The Empire Theatre presents Saved from the Sea, with Laura Herbert, for the first three nights, closing the week with Too Proud to Beg, introducing the Boyan Acrobats. Business is good and constantly improving.

Forepaugh's Theatre Stock company, this week, revived The Belle of Richmond, which met with great success last season. Business always large. George Leacock, in the tragic drama of Retribution, Nov. 2.

Darcy and Speck's Stock company at the Standard Theatre have a first-class attraction this week with Blue Jeans, Mattie Choate and George Arvine in the principal roles, well presented in every detail, warranting the large opening patronage. The Silver King Nov. 2.

Carrie Radcliffe's Stock company at the Columbia Theatre to-night are giving for the first time on any stage The Winding Way, by Margaret Mayo. It is a society play, handsomely mounted, and was received with favor and applause. Prominent in the cast are Carrie Radcliffe, Christine Prince, Marcetta Edmond, Paul Taylor, Arthur Maitland, George W. Townsend, Thomas Burroughs, Francis Kovitch, and Earl Western. For week of Nov. 2 Man's Rights.

The German Stock company at the Arch Street Theatre continues to attract the best class of Teutonic patrons. The plays for the week are The Cricket, Temporarily Suspended, and a melodrama entitled Eve.

Dumont's Minstrels, at the Eleventh Street Opera House, slightly entertain to capacity houses. They give an exceedingly funny performance. Making Money in Jail, Five and Ten Cent Stores, Dr. Onion's Pa-Pa, Dowie's Trip to New York, and an electric bell song by Hortia are some of this week's offerings.

The Philadelphia Orchestra, under Fritz Schell, will inaugurate their fourth season at the Acad-

emy of Music Oct. 31, giving Southern concert and Southern public relations. Boston Symphony concert at the Academy of Music, Nov. 2. Tickets all sold in advance for entire season. Boston's Annual Arena at the Academy of Music is doing fairly well, with a weekly change of program. Boston's Strained lectures at the Academy of Music will be inaugurated Nov. 15. The President's Personal Fund should continue to aid the business of the symphony theatre. The Boston retains one-half of all tickets sold, which amounts to a large sum.

WASHINGTON.

Viola Allen in Twelfth Night—Belongs in the Capital.

(Special to The Mirror.)

WASHINGTON, Oct. 28.

To-night's very successful event is the appearance of Viola Allen in Twelfth Night. The New National Theatre is crowded and an engagement is maintained that will keep the theatre open any previous appearance of the star here. Miss Allen's growing popularity is marked with warmth and cordiality, and she is a marked triumph in the artistic conception and performance. The play that lends itself so charmingly to personal presentation is given a magnificent setting. The supporting company is a most admirable one, and many individual comedians may be mentioned as John Starr's Malvolio, Charles Standen's Sir Toby Belch, Fred Carter's Sir Andrew Aguecheek, Robert Carr's Duke, James Young's Sebastian, C. Leslie Allen's Antonio, F. Prescott Brown's Fabian, Edward Novotny's Clown, Leslie Timony's Maria, and Nora O'Brien's Olivia. John C. Fisher's The Silver Slipper will follow.

A girl from India, a musical comedy of the Southland, admirably presented, and the principal parts in the capsize hoop of Irons, played by Katharine Lyons, Marie Lombard, Lora Gladney, Olga May, Don L. Don, Albert Hart, Ferdinand Gottschalk, George Scherer, Charles (Black) Schaffer, Charles Scherer, Wilmer Bentley, Charles, Les Middleton and Adelaide Sharp, opened to-night at the Columbia Theatre to a large and appreciative audience. Nat M. Willis in A Son of Rest is the coming attraction.

The Lafayette Square Opera House offering for the current week is Charles Grapewin, the clever eccentric light comedian. In Mr. Grapewin was again at his best and Aud Chance headed an excellent support that included Belle Bunker, Louis McNeill, the Brothers Beck, Joyce Thurston, Fred Wayne, Albert W. Madden, John Kerkamp, and others. To-morrow afternoon Mr. Grapewin and the Lafayette management will give a performance of Mr. Pipp for the benefit of the local Eastern Star Masonic Home, donating the proceeds. The Sign of the Four is the following announcement.

For Her Children's Sake, with the Sullivan-Harris and Wood troupes, fills the Academy of Music to repetition, and Theodore Kremer's meritorious work makes the circuit complete. The presentation again is one of the hits, and a capable and praiseworthy acting company wins recognition and approval. Too Proud to Beg is the underline.

At the Empire Theatre The Night Before Christmas opened the week to a largely pleased audience. This afternoon and to-night, Frank Hart and George H. Nicolai presents an excellent company in the interpretation. Escaped from Sing Sing will follow.

Mrs. Roosevelt occupied a box at the Columbia Theatre Friday night to witness Marie Cahill in Nancy Brown. She was accompanied by Miss Ethel Roosevelt and Commander and Mrs. Proctor.

Handmaster John Philip Sousa is steadily recovering from his late serious accident in being thrown from his horse while cross country riding. Mr. Sousa's excellent physical condition has added much in his getting about so rapidly. He will depart next Wednesday for Hot Springs, Va., accompanied by his family.

The robbery that occurred at the Lafayette Square Opera House during the engagement of Al. H. Wilson in A Prince of Tatters, in which Mrs. Wilson was the loser, has been traced, and the property stolen, amounting to over \$2,000 in diamond jewelry, has been recovered, and the culprit arrested, who proved to be Walter H. Burroughs, assistant property man of the house. Fred Wilson, who has been identified with the Empire Theatre for the past six years as treasurer, has been transferred to Baltimore and promoted to the management of the Bijou Theatre, in that city, under Stair, Kernan and Hipes direction. Frank Smith, formerly of the Lafayette Square, succeeds him here as treasurer. A gold watch and chain and a silver handled umbrella were presented tokens of worth and good fellowship from his associates.

Leonard Scarlet, a Baltimore theatrical manager and leading man of the Empire Theatre stock company, was arrested here and turned over to the Maryland authorities charged with complicity in setting fire to the Empire Theatre, in that city.

Commencing to-night, under Manager Buckley's direction, the house attaches of the Empire Theatre appear in a natty uniform of blue and gold trimmings.

Fanny Rice has commissioned Scenic Artist Thompson, of Chase's Theatre, to fit her out with a new equipment of plush curtains and scenery wrecked and lost in transfer by express from New York to Atlanta when she was under engagement.

quote in this dispatch a Post critique on James Lackaye's success last week as Simon Peter Marlen in York State Folks: "The success of James Lackaye at the Lafayette Theatre last week was the most pronounced of his theatrical career. His Washington boy deserves credit for his rise in the theatrical profession, and if he keeps at the present rate of progress he is fair to rival the fame of his clever brother." Lackaye will star next season under Fred Wright's management, and a suitable play is now being selected for him, and Washingtonians may soon be able to judge his ability in a stellar capacity.

BALTIMORE.

News Notes from the Monumental City—Mrs. Fiske's Appearance.

(Special to The Mirror.)

BALTIMORE, Oct. 28.

The Silver Slipper, at Ford's Grand Opera House, renewed the success which it made last season. It is presented by an excellent company that plays and sings well. The chorus is made up of attractive looking girls who are well drilled and becomingly dressed. Among those in the company are Sam Collins, Nace Bonville, Cyril Scott, Joseph Welsh, A. B. Purlong, Jr., John Ardisonne, Laura Clement, Ann Tyrell, Carolyn Gordon, Frances Gordon, Alice Leasing, Agnes Rodney, Jane Beldon, Minnie Edwards, Martha Agnew, Sadie Gillister, Jeanette Patterson, Claire Cascedilla, Alice Leasing, Florence Gardner, Daisy Rudd, Sophia Rudd, Maud Seddon, Carol Schroeder, W. F. Fair, Benjamin H. Burt, Harry Hoffman, E. J. Burns, and T. De Vassy. Viola Allen, in Twelfth Night, will follow.

Nat M. Willis, in A Son of Rest, follows Mrs. Allen at the Maryland. Mr. Willis has an excellent part in Broadhurst and Currie's comedy, and is surrounded by a company which contributes to the success of the play and to the amusement of the audience. Among those in the company are Thomas J. Grady, Susanne Rocamora, George E. Murphy, Alene Colin, Edward Hays, Mona Wynne, Al. La Mar, Catherine Manning, and Little Gabriel. At the close of the week Mr. Willis will give place to vaudeville, headed by Mabel McKinley.

This was souvenir night at Chase's Theatre, where George Fawcett appeared as Caleb Plummer in the Cricket on the Hearth. Laura McGilvray appeared for the first time this season. Miss McGilvray has been specially engaged for a few weeks, and her personal popularity will unquestionably contribute to the financial success of

the company. She was seen to-night as Dot, and admirably portrayed the character. The performance to-night is the seven hundredth of the George Fawcett stock company in Baltimore, and is an excellent one. The cast included De Witt, Walter, Wagner, Brown, Vaughan, Thompson, and others. After this week of Baltimore we will be in the Broadway City for a week, which will be followed by Chicago for a week, and then New York for a two weeks' engagement.

An elaborate production of Fitch's clever play, "The Moth and the Flame," is the week's offering at the Grand, and to-night a well-dressed house is present, while the balance of the week will doubtless have capacity houses. The stock company is well cast, and several extra people have been engaged to make up the large number necessary for its completeness. William Ingersoll and Ben Taylor have the leading roles, and play them well. The church scene deserves special mention, which aside from its handsome setting a splendid chorus of many voices in good effect. A Parisian Boulevard will follow, when Hugh Ward, an old favorite here of the stock company, will enact the part of Baron Chavril, for which he has been especially engaged.

The Empire contains a good-sized audience to-night gathered to see Paul Rogers. Richard Bohler, who is known to many local players, plays the title role with vim and force, and is supported by a large and adequate company. The mounting of the play is very good. Hagenbeck's Trained Animal Show is underlined for a week.

The Girl from Kay's holds the week at the Alvin with a Girl from Dixie to follow. The Avenue has another lengthy bill this week, which, as a whole, is very pleasing, while at the DeWitt the Holman show affords good entertainment.

The Academy has its usual variety offering, Weber's Lighty Dancers being the week's bill. James Whitcomb Riley is greeted by a large audience to-night at Carnegie Music Hall to hear his readings from his own works. Melba will be heard at the same place on Wednesday night, and will be assisted by Van Housen, Gilbert, Madame Davis, Ade Hensell, and Mr. North.

Formal announcement has been made of the opening of the new Nixon on Nov. 23 with Francis Wilson in Erminie.

Burton Holmes' series of lectures will begin on Nov. 10, at Carnegie Music Hall.

Hugh Ward, a popular Pittsburgh favorite, arrived in this city last week on a visit to his wife's relatives in Allegheny. Mr. Ward was for four years comedian with the Grand Stock company, but for the past several seasons has been established in Australia, where he scored a pronounced hit under the management of J. C. Williamson.

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ST. LOUIS.

The Week's Playbills—Preparations for the Fair—Notes of the Theatres.

(Special to The Mirror.)

St. Louis, Oct. 26.

The St. Louis theatres are doing an enormous business. Every one of them is selling out almost nightly, and it is certainly the banner year for the World's Fair City.

Joseph Jefferson opened a week's engagement at the Olympic this evening in Rip Van Winkle. This will also be the bill for Tuesday and Thursday nights and Saturday matinee; Wednesday and Friday nights, "The Rivals," and Saturday night a double bill. The Cricket on the Hearth, and Lord and Lady Shillingham. It will doubtless mean an immense business for the week by reason of the quiet charm which Mr. Jefferson has excited throughout the country during a period of more than half a century. A Country Girl will be the next attraction.

Low Dockstader returned to the Century last night at the head of his own company, giving us the greatest musical production ever seen here. The first part introduces Neil O'Brien and Carroll Johnson for end men, their stories being new and keen in wit. They are followed by the only Dockstader. The second part of the programme consists of a typical picture of the South, with an original terpsichorean interlude by Carroll Johnson; the Imperial Hussar Cadet Boys' Band; Neil O'Brien in a nonsensical act of his own composition; "The South is the Home for Me," followed by spectacular transformation scenes, entitled "The South is the Home for Me," staged and produced by James H. Decker. Mr. Dockstader and his splendid company were greeted by a packed house, which was enthusiastic in the extreme. Mr. Blue Beard next Sunday.

The Beauty Doctor at the Grand last week was one of the brightest offerings of the season. It is a musical farce for which clever people have been engaged, and in the four weeks of its existence, there has been ample pruning and culling to bring it up to the standard of excellence. Its success is due as much to the good workmanship of the cast as to the author. Della Stacey, who has the title role, is a delightful woman with smart gowns, a good voice and attractive stage manners. Daisy King and Will Philbrick were other clever entertainers. This week the Grand makes a radical change from musical comedy and farces, which have been the attractions all season, to Tess of the D'Urbervilles, with Rebecca Warren as the ill-fated Tess. Miss Warren's portrayal of this celebrated character was superb and her supporting company was adequate. In the cast are Harold Hartnell, John B. Walker, Peter M. Lang, Will J. Dean, Myra Brooks, Lillian Chaire and Ralph Theodore. Robert Emmet underlined.

Manager Russell of the Imperial has Al Martin's Uncle Tom's Cabin this week. Mr. Martin offers a big production and a drawing card. Nellie McHenry, in M'Liss follows.

Patti Rosa and the Lyman Twins presented a new musical farce comedy, At the Races, at Crawford's yesterday afternoon. Harry Corson Clarke was well liked in His Absent Boy last week. Mr. Clarke is not very well known here, but he bears acquaintance splendidly and we shall welcome his return. The Midnight Express next week.

When Women Love is the Havlin bill. McFadden's Row of Flats will follow.

The Moonlight Mads came to the Standard Sunday afternoon for a week. A Rialto Rounder is the name of the chief burlesque. The olio includes Rice and Prevost, novelty acrobats; Marie Rogers, "coon shouter"; Frederick Brothers and Burns, musical artists; Fields and Woolley, dialect comedians; Toma Hanlon and M. E. Hanley, travesty artists. Sam Devere's company next.

Madame Melba will give a concert at the Odeon Nov. 2.

The first concert of the World's Fair Juvenile Band, which took place at the Odeon yesterday afternoon, was made notable by the appearance of three small soloists, Grover Reinkens, cornetist; Hugo Schick, Jr., slide trombonist, and Franz Calderon, clarinet. Jennie Krone, soprano of the First Presbyterian Church, also appeared. Signor Enrico Campobello volunteered his services and sang the aria from The Barber of Seville and some English ballads. J. A. NORRIS.

PITTSBURGH.

The Moth and the Flame, Superba, Paul Revere, and Other Attractions.

(Special to The Mirror.)

Pittsburgh, Oct. 26.

Again we have an annual favorite at the Bijou, which holds its customary very large audience to-night. Hanlon Brothers' latest edition of Superba is the attraction, and merits the

attendance. It has numerous changes over last season's production, which tend to add to its popularity, yet it is the same old Superba which we are wont to see. Abounding with clever mechanical devices, scenery, etc., it is very entertaining, and will, no doubt, draw filled houses throughout the week. After this week of Pittsburgh we will be in the Broadway City for a week, which will be followed by Chicago for a week, and then New York for a two weeks' engagement.

An elaborate production of Fitch's clever play, "The Moth and the Flame," is the week's offering at the Grand, and to-night a well-dressed house is present, while the balance of the week will doubtless have capacity houses. The stock company is well cast, and several extra people have been engaged to make up the large number necessary for its completeness. William Ingersoll and Ben Taylor have the leading roles, and play them well. The church scene deserves special mention, which aside from its handsome setting a splendid chorus of many voices in good effect. A Parisian Boulevard will follow, when Hugh Ward, an old favorite here of the stock company, will enact the part of Baron Chavril, for which he has been especially engaged.

The Empire contains a good-sized audience to-night gathered to see Paul Rogers. Richard Bohler, who is known to many local players, plays the title role with vim and force, and is supported by a large and adequate company. The mounting of the play is very good. Hagenbeck's Trained Animal Show is underlined for a week.

The Girl from Kay's holds the week at the Alvin with a Girl from Dixie to follow. The Avenue has another lengthy bill this week, which, as a whole, is very pleasing, while at the DeWitt the Holman show affords good entertainment.

The Academy has its usual variety offering, Weber's Lighty Dancers being the week's bill. James Whitcomb Riley is greeted by a large audience to-night at Carnegie Music Hall to hear his readings from his own works. Melba will be heard at the same place on Wednesday night, and will be assisted by Van Housen, Gilbert, Madame Davis, Ade Hensell, and Mr. North.

Formal announcement has been made of the opening of the new Nixon on Nov. 23 with Francis Wilson in Erminie.

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CINCINNATI.

Mary Mannering Enjoys Success—Other Attractions of the Week.

(Special to The Mirror.)

Cincinnati, Oct. 26.

Mary Mannering enjoyed a fine business at the Grand last week, and to-night gave way to the dramatization of Mrs. Wiggs of the Cabbage Patch, which scored a success before a very large house. Many of the scenes from "Lovey Mary" are also incorporated, and the familiar personages of the books were received with rounds of applause as they severally appeared. Individual hits were scored by Madge Carr Cooke as Mrs. Wiggs, Mabel Tallafiero as Lovey Mary, Helen as Mrs. Stubbs, and William T. Hodge as Mr. Stubbs. The staging of the play under the direction of Oscar Eagle was admirable, and the advance sale is by all odds the heaviest of the season. Clara Bloodgood will follow in The Girl with the Green Eyes.

Musical pieces are always sure of a warm welcome from the patrons of the Walnut, and The Show Girl yesterday proved no exception to the rule. The piece was nicely staged, and the company was large and adequate to all demands made upon it. In addition to Stella Mayhew, Fred. Truesdell, Sam Wylie, Charles E. Parcor, Josephine Floyd, and Ada St. Clair scored hits. J. H. Stoddard will follow in The Bonnie Briar Bush.

A Ruined Life is the bill at the Lyceum. Clara Thropp has scored a distinct success in the leading role.

The Child Slaves of New York, the joint product of Charles E. Blaney and Howard Hall, is the attraction this week at Heuck's, where business is fully up to the average.

The Mennonite, a four-act drama by Ernest Von Willenbruch, was last night's bill at the German Theatre. The play is a very strong one and met with the full approval of an overflowing audience. Hans Binder, the new juvenile of the company, made his first American appearance and created a very favorable impression.

Not in years have there been so few theatres open in this city in mid-season as at the present time, and as a result the attendance has been very satisfactory all around, except at Robinson's, which house seems unable to attract audiences of paying size. H. A. SUTTON.

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Warning to Managers!

Mr. Lawrence Grattan's Big SUCCESS, his own version of Shamus O'Brien, which broke record at Academy, Chicago, has been withdrawn from management of Clark A. Shaw and Wendell Slayton, of Slayton Lyceum Bureau, owing to non-payment of salary and percentage and breach of contract as to advertising.

WARNING:—Any infringement of above play will be prosecuted.

Lawrence Grattan's Great Hit:

Shamus was stirring depicted by Lawrence Grattan, who built this particular Mr. O'Brien not for Mack or Olcott or any of them, but Mr. Grattan, more power to him, and he suited everybody sympathetic yesterday afternoon. Miss Vail De Vernon, a pale, sweet-faced young woman, with considerable reason to believe she would prove a satisfactory col- league for Shamus in his trials and tribulations, his escapades and patriotic advances, shared honors with Mr. Grattan, and the theatre all told could not have made a more gratifying selection of a play and company to open its season suspiciously—AMY LESLIE.

Address Mr. and Mrs. LAWRENCE GRATTAN (Miss Vail De Vernon), Care Bennett's Dramatic Exchange, Grand Opera House, Chicago.

M. W. HANLEY

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AT THE THEATRES

To be reviewed in THE MIRROR next week:

THEATRE Broadway.
A MIDSUMMER NIGHT'S DREAM New Amsterdam.
HAPPY Princess.
AT DUTY'S CALL Star.

Hudson—Cousin Kate.

Comedy in three acts by Hubert Henry Davies.
Produced Oct. 19.

Heath Desmond Bruce McRae
Rev. James Bartlett Grant Stewart
Hobby Spencer Harold Grau
Mrs. Spencer Mrs. Thomas Whiffen
Amy Spencer Beatrice Agnew
Jane Anita Rothe
Kate Curtis Ethel Barrymore

The Hudson Theatre, one of the most important of the several new playhouses in town, began its history last Monday night with the first performance of *Cousin Kate*, a comedy by Hubert Henry Davies, and his supporting company. The occasion was one of importance theatrically and socially, and the audience that gathered on the opening night represented the best artistic and social circles of the city.

The new playhouse, of which Henry B. Harris is the manager, is to be numbered among the handiwork in America. There is about it an air of luxury, good taste and solidity. The era of tawdry show in theatre decoration is happily past, and the Hudson is a fine example of theatrical architecture of the new fashion. The lobby is unusually large and is magnificent in effect. The auditorium is excellently proportioned, and, owing to the employment of the battlements, the pillars supporting the balconies, there are no pillars to obstruct the view. The general color scheme is green. The stage is commodious, and the arrangements for lighting both the stage and the auditorium are especially good. The new Hudson seems to strike the highest note possible in present day theatre construction.

The comedy, *Cousin Kate*, with which this splendid temple of the drama was dedicated, was very favorably received by the audience, and it is likely that it will duplicate in America the success that it has made in London. Mr. Davies, the author, cannot be blamed if when reading accounts of the play's cordial reception here he laughs a bit in his sleeve at American managers of the mercantile class. Only three or four years ago Mr. Davies lived in New York, wrote plays and tried vainly to get them produced. He succeeded after months of effort in getting one of his pieces played by the students of a dramatic school at a matinee performance. Then he went to England, where his dramas were read, produced and praised, and in a season's time he was accepted as one of the foremost of the new playwrights. With the English hall-mark upon his work, the same American managers who refused him a production now bring forward one of his plays as a strong attraction for the opening of an important playhouse. All of which goes to show that Mr. Davies of London is an entirely different person in the eyes of ignorant managers from Mr. Davies of Washington Square. It is to be hoped that Mr. Davies of London sees the joke and enjoys it.

Cousin Kate is a little drama of peculiar and almost indescribable charm. The plot is slender and by no means unconventional, but it is nevertheless entertaining—so set forth wittily and at times pathetically by Mr. Davies—and few players are so solid that they may remain unaffected during the performance. The play has certain value as a picture of English life of the narrow, quiet "Cranford" kind; there is, perhaps, a moral tucked away somewhere in the piece, and once in a while the auditor is led to expect the propounding of a problem. But, after all, *Cousin Kate* is intended merely for an entertainment, and as it entertains from beginning to end it is unquestionably a success.

The action of the comedy takes place in a rural district in England at the present time. The scenes are the interior of a comfortable, middle-class home, and the interior of an empty house in the neighborhood. At the rise of the curtain the prim, respectable drawing-room of Mrs. Spencer is revealed. It is soon made clear that Mrs. Spencer's daughter, Amy, is to be married on the following day to an Irish artist—Heath Desmond by name—and that the little household is in a state of great distress because Desmond has left the village, and, it is feared, has jilted the girl. As a matter of fact, she has unwittingly set him free. The local curate, the Reverend James Bartlett, offers consolation to Amy—who is a pious, sentimental little idiot—and incidentally makes love to her himself. The mother, though a good church woman, has little regard for the parson's platitudes, and is relying for counsel as to a way out of the embarrassing situation from her cousin, Kate Curtis, a young lady novelist, who is coming up from London to be present at the marriage ceremony. Upon her arrival Kate discloses the fact that she is a cynical woman of the world that she is supposed to be—has actually lost her heart while in the train to a joyous, entertaining fellow traveler who got off at her station. The identity of the fellow traveler is quite clear to the audience, but for dramatic purposes the author keeps the characters in the play in a state of rather impossible mystification regarding the fact.

The second act takes place in the empty house, rented by Desmond, to which he expects to bring his bride. There Kate and Desmond encounter each other by accident for a second time. Neither guesses who the other really is. But they understand each other, and as each has had rather more than a fair share of disappointment and sorrow in life they grasp eagerly at the opportunity for a brief act of simple, unaffected joy. Nearly the whole act is played by these two, and in its course the development of a perfect, high-minded, genuine—though sudden—love is charmingly shown. It is altogether one of the prettiest sentimental episodes that has been seen on the local stage in many a long day. Its sweetness goes straight to the heart, and the author has been wise enough to introduce sufficient sparkling wit in the scene to save the sweetness from cloying. The end of the dream comes with the appearance of Amy. The lovers are brought suddenly to a knowledge of each other's identity, and leave the Arcady that they have built for themselves to face the hard facts of a workaday world.

In the third act Desmond is the honorable gentleman—as he has been before—and stands ready to go forward in the matter of the marriage with Amy. The sacrifice is unnecessary, however, for Amy decides that she really cares more for the prating parson, Mr. Bartlett, than she does for the joyful Bohemian artist, Mr. Desmond. This decision of Amy's brings the story to a happy ending. The two sanctimonious persons being paired off, the more human hero and heroine are free to choose their own paths. One knows that they will walk in one path together, and one is sure that it will lead straight to the land of hearts' desire.

The play was acted in the most charming manner imaginable. So true to their roles were all of the players that to go into detail in considering the mechanics of their impersonations seems almost superfluous. Miss Barrymore rose considerably above her former achievements in the character of Kate Curtis, and gave a performance that was full of genuine feeling and artistic grace. Particularly attractive was she in the scenes of whimsical comedy. She was natural at all times, and she invested the part with a deal of personal charm.

Bruce McRae, as the genial, quick-witted, care-free Irishman, Heath Desmond, displayed again and in unusually charming fashion his excellent artistic talents. His touch of brogue—the Dublin touch—was delicious, his manner was light, spontaneous and natural, and in spirit he seemed the personification of good humor and joy. Grant Stewart played the unpleasant role of the Reverend James Bartlett in brave fashion—brave because he conquered any desire that he might have felt to make the character momentarily pleasing. Throughout he was the narrow, pedantic, small-minded curate to the life—in spirit, word and deed. That the character was a bit

unreal was the fault of the author, not the fault of the actor. Mrs. Thomas Whiffen—always delightful in her characterizations of quaint, whole-souled old women—was at her very best in the role of Mrs. Spencer. By her appearance and manner she established at once in the mind of the auditor the exact position in English life occupied by the Spencer family for generations back. Her impersonation can scarcely be overpraised. Beatrice Agnew, as Amy Spencer, had by far the most thankless part in the comedy, and she displayed in her impersonation the same artistic bravery that characterized Mr. Stewart's portrayal of the curate. The role might be described as a character-ingenue. Amy represents perfectly the young religious snob that, happily for us, is less common here than in rural England. Miss Agnew brought out every unpleasant shade of the character splendidly, and at the same time her impersonation was lifelike and not in the least exaggerated. Harold Grau played the part of the boy, Bobby Spencer, acceptably—though rather theatrically—and Anita Rothe gave a creditable portrayal of Jane, a giggling maid servant. The play was nicely mounted, and the stage management was excellent.

Academy—The Best of Friends.

Melodrama in four acts by Cecil Raleigh. Produced Oct. 20.

Duke of Richborough Frank Burbeck
Earl of Amesbury Joseph Wheelock, Jr.
Lady Aline Redwood Ray Rockman
Lady Corry Rose Lemaine
Sir Matthew Chastice Eugene B. Booth
Commandant Michael de Lahne Lionel Barrymore
Paul de Lahne Richard Bennett
Sam Whitburn Herbert Standing
Stranger Thomas McGrath
The Rev. Mr. Mowatt Louis Le Bay
Mr. Topham Tully Marshall
Mrs. Bateson Madeline Rivers
Eustace Ralph Delmore
Tommy Prince Miller
Merida di Marco Katherine Grey
Rosabella Newkes Agnes Booth
Voltaire John G. Griffin
Markoff John Lindemann
George Foster Albert Cowler
Tim Gerard Stanley Cusump
Dr. Jackson Eugene B. Booth
Colonel Lumsden Douglas Standfield
Jessie Josephine May Mack
Flo Marion Childers
Marie Edwin Hale
Stephens John C. Tremaine
Army Surgeon G. R. Davis
Dispatch Officer Thomas Thomas
Commissioner Stewart Thomas
Tabshaw David Barnes
Bipper Thomas Daly
Orderly Harry Murray
Steinbock Frank Murray
Ives Thomas Felton

The Best of Friends, a modern English military melodrama, by Cecil Raleigh, that had seen active service at the Drury Lane, London, and had there been victorious, was presented for the first time in America, last Tuesday night, at the Academy of Music. In so far as the scenic and mechanical effects were concerned the transplanting was admirably accomplished, and the large audience present evidenced its hearty approval of the several splendid stage pictures that were presented. But national sentiment is a thing that even the "Napoleon of the theatre" cannot transplant—nor cheap melodrama. The story of *The Best of Friends* did not for a moment appeal to the audience. Throughout the performance the scenes won the plaudits and the play itself was merely endured as a necessary adjunct.

Mr. Raleigh, who keeps his finger on the pulse of the British public and writes melodramas in absolute accord with its taste, has created *The Best of Friends* to suit a certain public at a certain time, and he succeeded. The play was precisely what London wanted, when Briton and Boer were making merry with bombs and bullets in South Africa. The scenes and speeches made strong appeal to the British martial spirit—and Mr. Raleigh very craftily provided, besides for the taste of such in his audience as were more or less sympathetic with the Boers. But what the war is over and done with, it is doubtful if the melodrama would create any great enthusiasm even in England—and in America it seems altogether stale, flat and unprofitable. So entirely out of key with American sentiment is it that the audience picked out the wrong man as the hero, and the onlookers were, apparently, greatly surprised and distressed when at the last the other fellow came out victorious. Such a misunderstanding is fatal to a melodrama. *The Best of Friends* is a misunderstanding from first to last, and in many and various ways.

The plot concerns the loves of the young Earl of Amesbury and Paul de Lahne, Boer, who are fellow students at Oxford, for Merida di Marco, who is when the play begins a member of a traveling circus company. When war is declared between the British and the Boers Paul sacrifices his love and his friendship to duty and joins his father, a Boer leader, in South Africa. The young Earl of Amesbury, who impresses an American audience as a good bit of a cad, stops at home until he is alarmed by the Boer demand of his life. The Briton betrays his identity. Of course, the Briton is at his point theatrically magnanimous and saves his rival. It is about the only decent thing that the weak little hero does in the whole course of the play. The heroine adores him for it, but she will not consent to marry him because she feels that on account of her humble position in life she would be a burden to him. At the last, however, it is discovered that Merida is the long lost heiress to the Richborough estates, and the sturdy Boer lover, Paul, having dropped out of the story, there remains nothing to prevent a union between the heroine and the so-called hero. There are in the play, to be sure, a villain and a villainess and various secondary characters, but the connection with the plot is difficult to understand. Indeed, the auditor is obliged to keep a sharp lookout to follow even the main thread of the story.

The scenery, as has been said, is the main thing in *The Best of Friends*. There are no less than ten settings—six of which are very elaborate. The first setting shows the exterior of certain college buildings at Oxford, and the first two characters to make their appearance ride in on horseback. Directly there is a great turmoil and a complete circus procession, with band wagon, cages, mounted performers and floats, passes across and up the stage. The second great scene is the terrace in front of the country house of the Duke of Richborough. The house itself is stately and solid looking, the entire stage is covered with grass mats, and the idea of distance is finely carried out by a landscape drop. The most brilliant picture in the play is the interior of the great banquet hall in the Duke's house. The occasion is a formal dinner given by the Duke to the Westshire Yeomanry. A hundred men in brilliant uniform sit at three long tables and a raised table at the back sit the Duke and the officers of the regiment in full regalia. The scene is brightly illuminated by hundreds of candles. There are toasts, speeches and cheers, and it is here that the old Duke shames the cad-hero into doing his duty. That youth, who has been prating about the crime of war, is suddenly filled with great and noble patriotism. He leaps to his feet, announces grandiloquently that he will lead the Westshire men to victory or death, and proposes the toast to the Queen. The hundred and more warriors stand on their chairs, each with one foot on the table, and after drinking the toast they smash the glasses in accordance with the fine old custom. The curtains fall with an accompaniment of cheers and with the band playing "Rule Britannia." The next instant the scene shows the parade ground, the hospital and the British officers' quarters in Johannesburg. The picture is rich in color, and is full of atmosphere. The last great setting represents a rocky pass in the Transvaal hills, in which the

Boers make their final stand. The pursuing British discover the hiding-place, and presently begin to bombard it. A shell carries away the wall of a little stone hut, in which the Boers take refuge, and they are compelled to surrender. The old Boer leader—the most interesting character in the play—dies of a broken heart when after in the flag is run up in place of his own. Between the several gorgeous settings there are a number of front scenes and simple interiors—all of which are well designed and painted.

The cast was exceptionally strong considering the nature of the work in hand, and the excellent acting of the principals did much to redeem the piece. One of the chief delights of the evening was the reappearance of Agnes Booth, who played in splendid comedy fashion the role of Rosabella Newkes, a middle-aged circus woman, who sooner or later came to the rescue of every character in the play. Lionel Barrymore gave a surprisingly fine impersonation of the old Boer commandant, Michael de Lahne. His make-up was perfect, and his portrayal wonderfully true to life in every particular. Frank Burbeck was a strong, handsome Duke of Richborough, and he acted with his accustomed ease and impressiveness. Joseph Wheelock, Jr., did his best to make the Earl of Amesbury a human hero, but the part defeated his best efforts. Technically, his performance was admirable. Richard Bennett played Paul de Lahne with fine, manly spirit and power, and as he had the sympathy of the majority of the onlookers he received most of the plaudits. Herbert Standing played Sam Whitburn, a rotund butler, in genial, humorous fashion; Ralph Delmore was a magnificent villain as Emanuel Reo; Geoffrey Stein made all that was to be made of an impossible comedy Russian Jew, Eustoff; Eugene Santley was a capital General Chastice; Thomas McGrath played the part of a second villain in keen, decisive fashion; Tully Marshall was an excellent Mr. Topham, and Prince Miller played Tommy, a lad of the circus, with bounding spirit.

Katherine Grey was a sweet and lovable heroine as Merida di Marco. She was, as always, attractive in appearance and gracious in manner. Ray Rockman played the heavy role, Lady Aline Redwood, in acceptable fashion. The other roles were, for the most part, in capable hands. No small credit is due to Joseph Humphreys for the admirable manner in which the piece was staged.

Vaudeville—Four French Plays.

Produced Oct. 21.

GROS CHAGRIN, play in one act, by M. Courteline.

Caroline Mlle. Alice Nory
Gabrielle Mlle. Davicourt
A Valet M. Laby

LA MAIN, mimodrame in one act, scenario and music by Henri Bereny.

Vivette Madame Charlotte Wiehe
The Baron M. Lucien Prad
A Burglar M. Max Chastier
Souper D'Adieu, comedy in one act, by Arthur Schnitzler, adapted into French by Maurice Vaucraire.

Louise Madame Charlotte Wiehe
Maurice M. Lucien Prad
Max M. Lucien Prad
Hottentot D'Hotel M. H. De Ber
Waite M. Laby

L'HOMME AUX POUPEES, mime and singing play in one act; scenario and music by Henri Bereny.

A Poet M. Max Chastier
Elle Madame Charlotte Wiehe
A Painter M. H. De Ber
A Musician M. G. Laby

The Berkeley Lyceum, more recently Mrs. Osborn's Play House, became the Vaudeville Theatre last Wednesday night, when a little company of French players, brought here from Paris by Charles Frohman, made its first appearance. The tiny playhouse has been the scene of many experiments, hardly one of which proved successful. This latest experiment, whether it fails or not, has at least the novelty of being artistic. The audience on the opening night was as large as the house could comfortably accommodate, and was as fashionable as the town can afford. There was much applause—and it was well deserved.

The four short plays that made up the opening bill were Gros Chagrin, by M. Courteline; La Main, by Henri Bereny; Souper D'Adieu, by Arthur Schnitzler, and L'Homme aux Poupees, by Henri Bereny. These dramatic trifles were played—in French, of course—by a company of eight people, with Charlotte Wiehe at its head. Although a Dane by birth and ancestry, Madame Wiehe has made her best success on the Parisian stage, and her manner of acting is distinctly French. In the several plays she revealed a pleasing personality, great vivacity and a complete mastery of the art of pantomime. The other players proved themselves worthy of their star.

Of the four pieces presented the little mimodrame, entitled La Main (The Hand), was the most enjoyable, and served best to display the art of Madame Wiehe. In this the actress impersonated a dancer who, while disrobing for the night, practices a new dance. A burglar is hidden behind a curtain in the boudoir, and the sight of his hand holding back the curtain, catches the dancer's eye. She looks at it, and still dancing, tosses a key of the house to her lover, who happens to be standing beneath her window. The lover comes to the rescue, and the dancer insists that the thief shall be set free.

All of the plays are bright and piquant, and appeal pleasantly to those who enjoy the light humor of Paris.

Casino—Ermine.

Comic opera in three acts. Book by Harry Paulson; music by Edward Jakobowski. Revived Oct. 19.

Cadeaux Francis Wilson
Raveness William Broderick
Chevalier de Brabant Sir Percival
Eugene Marcel Sir Percival
Marquis de Pomvert Robert Broderick
Captain Delaney Jessie Bartlett Davis
Dufour William Laverty
Vicome de Brissac Charles Wallace
Sergeant Charles Arling
Bedict George Dunham
Ermine Marguerite Sylva
Princess de Gramponne Jennie Weatherly
Cecile Marcel Laura Butler
Jarvis Lucille Egan
James Madge Lessing

Ermine was first seen in this country at the Casino in 1886, and it ran there for hundreds of nights to crowded houses. The work of Francis Wilson in the part of Cadeaux stamped him as a comedian of talent and originality, and the natural consequence was that he became a comic opera star. When Ermine was supposed to have been worn threadbare Mr. Wilson appeared in other operas with varying success, but from time to time he has returned to the part in the revivals. In 1897 he appeared as the gentlemanly thief, Raveness. The soubrette role of Javotte has had many clever interpreters, but none of them seem to have caught the spirit of the part as well as Marie Jansen, who was in the original cast.

The old opera was revived again last week at the theatre in which its merits were first appreciated. Of the original cast only two—Francis Wilson and Jennie Weatherly—appeared in their original roles. Mr. Wilson was by no means a youth when he made his first appearance as Cadeaux seventeen years ago, and naturally he is now seventeen years older than he was then, but the fleeting years have not interfered with his nimbleness, and he cut his capers last week with all the abandon that characterized his work during the weeks when the part was new to him and he was winning his laurels. Good as he was, however, they say, and it seemed as though there must be some truth in the proverb, as the large audience that filled the Casino on the occasion of the revival laughed in the same old places and in the same old hearty way. Mr. Wilson was called upon for a speech at the end of the second act, and made a

short address that was really humorous, stating that during the preliminary season of the road he had been careful to eliminate anything that might offend, and hoped the entertainment would prove pleasing, and so on.

Jennie Weatherly, as sprightly as a kitten, spoke her lines and danced and scored as she did in days gone by, and did not seem a day older than she was in 1886. A great deal of interest centered in the appearance of Jessie Bartlett Davis as the dashing Captain Delaney. Mrs. Davis wore superb costumes, but unfortunately her voice was not in very good condition, and the audience was deeply disappointed at not hearing the rich, deep tones that made "O Promise Me" such a phenomenal success. Madge Lessing, who has been in Europe for many months, was seen as Javotte. She put plenty of ginger into her work and made a pleasant impression. Her best work was done in an interpolated song called "Joseph, James and John," which she and Mr. Wilson sang in the second act. The number was a decided hit, as it was accompanied by a lot of original and very diverting business and some very odd dance steps. The song was put in by permission of J. Cheever Goodwin and Ludwig Englander, the author and composer. Marguerite Sylva was the new Ermine, and she made a pronounced success. She sang the lullaby charmingly and made a pretty picture. William Broderick, who has played the part many times before, was Raveness, and he was as dashing and debonair as ever. Sir Percival was very effective as the old Chevalier and was warmly welcomed. Albert Parr, as Eugene, sang capital. Others who pleased in an almost perfect cast were Laura Butler as Cecile, Lucille Egan as Marie, and William Laverty as Simon.

The revival was made without regard to expenses, the costumes, scenery and appointments all being new and gorgeous. The pink ballroom, by Henry E. Hoyt, was pinker than ever, and was illuminated with hundreds of electric lights that fairly dazzled the audience. In the programme the names of Mr. Wilson, Mrs. Davis, Miss Lessing and Miss Sylva were printed in heavy black type, all of the same size, which divided the billing honors evenly, although Mr. Wilson's name headed the programme as the star.

Bijou—A Fool and His Money.

Comedy in four acts by George H. Broadhurst. Revived Oct. 22.

Florence Kent Jane Dara
Anna Hyslop Eleanor Allen
Rose Vratay Edna Faxon
Briggs Leo Hawley
Mrs. Curran Marion Abbott
Eleanor Ashton Anita Bridger
Charles Hill Lyster Chambers
Samuel Barton Wallace MacCatherson
Percy Merrill William Collier
Jean Girard George Henry Trader
John Merrill John Saville
Sandy McPherson Hugo Toland
Celeste Fawcett Mabel Disney
Baron Von Hinkelwitzer George Nash
Emeralda Louise Allen
A Maid Daisy Green
Mrs. Amelia Hyslop Mary Davenport

The Bijou was crowded on Thursday evening last with a large and exceedingly friendly audience, gathered to prove to William Collier that in spite of his two previous unsuccessful attempts this season, the public still had great confidence in his ability to amuse and entertain. The audience was not disappointed, and before the evening was half over everybody had forgotten that such a play as *Are You My Father* had ever been heard of.

Mr. Collier and his company presented George Broadhurst's comedy, *A Fool and His Money*, which was originally done at the Madison Square Theatre on April 14 last, with James Lee Fiske in the leading role. The play was reviewed in THE MIRROR at that time, and it is only necessary to say that it repeated the good impression it made upon its first presentation. Mr. Collier as Percy Merrill has a role that fits him like the proverbial glove, and he played it as though he enjoyed it thoroughly. As a natural result he made a most pronounced success. He spoke the humorous lines allotted to him with that natural, easy, offhand manner that is the delight of his admirers, and the laughs followed one another in quick succession. He was particularly good in his scene with the German baron in the second act, and in the scene in the furnished room, in

CURRENT AMUSEMENTS

Week ending October 31.

ACADEMY OF MUSIC—Agnes Booth in *The Best of Friends*—2d week—5 to 15 times.
AMERICAN—Thomas Ross in *Checkers*—5th week—33 to 40 times.
BELASCO—Blanche Bates in *The Darling of the Gods*—7th week—186 plus 44 to 50 times.
BIJOU—William Collier in *A Fool and His Money*—2d week—5 to 11 times.
BROADWAY—Sir Henry Irving in *Dante*—1st week—1 to 4 times.
CARNegie HALL—Musical Entertainments.
CARINO—Francis Wilson in *Ermine*—2d week—8 to 14 times.
CIRQUE—Vaudeville.
CRITERION—Charles Hawtry in *The Man from Blankley's*—7th week—41 to 47 times.
CRYSTAL GARDENS—Closed.
DALL'S—Three Little Maids—9th week—62 to 69 times.
DEWEY—Trans-Atlantic Burlesques.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—John Drew in *Captain Dimpie*—27 plus 16 to 23 times.
FOURTEENTH STREET—Andrew Mack in *Arab-Na-Fogues*—8th week—58 to 62 times.
GARDEN—Dykes—7th week—34 to 38 times.
GARRICK—Maxine Elliott in *Her Own Way*—6th week—30 to 37 times.
GRAND OPERA HOUSE—Marie Cahill in *Nancy Brown*.
HARLEM OPERA HOUSE—The Four Oskans in *Benning for Office*.
HERALD SQUARE—E. H. Sothern in *The Proud Prince*—3d week—18 to 23 times.
HUDSON—Ethel Barrymore in *Cousin Kate*—2d week—8 to 14 times.
HURTING AND SEAMON'S—Vaudeville.
IRVING PLACE—German Stock Company in *German Drama*—5th week—50 to 56 times.
KEITH'S UNION SQUARE—Vaudeville.
KICKERBOCKER—The Rogers Brothers in *London*—8th week—50 to 56 times.
LION PALACE—Vaudeville.
LONDON—Fay Foster Burlesques.
LYRIC—Richard Mansfield in *Old Heidelberg*—3d week—18 to 21 times.
MADISON SQUARE—Grace George in *Pretty Peggy*—4th week—26 to 32 times.
MADISON SQUARE GARDEN—John Alexander Dowie in *Madison Square Roof-Garden*—Closed.
MAJESTIC—Babes in Toyland—3d week—16 to 23 times.
MANHATTAN—Marta of the Lowlands—3d week—18 to 21 times.
MENDENHALL HALL—Musical Entertainments.
METROPOLITAN—No Wedding Bells for Her.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Imperial Burlesques.
MINER'S EIGHTH AVENUE—Fred Irwin's *Big Show*.
MURRAY HILL—Theodore Harrigan in *Under Cover*—7th week—49 to 56 times.
NEW AMSTERDAM—Nat C. Goodwin in *A Midsummer Night's Dream*—1st week—1 to 8 times.
NEW GRAND—Hebrew Drama.
NEW STAR—At Duty's Call.
NEW YORK—Revival of *Ben Hur*—6th week—41 to 48 times.
OLYMPIC—The Utopians.
ORPHEUM—Vaudeville.
PARADISE ROOF-GARDEN—Closed.
PASTORS—Vaudeville.
PEOPLES—Hebrew Drama.
PRINCES—Announced to open Tuesday, Oct. 27 (tonight), with *Kyle Believ* in *Raffles*.
PROCTOR'S FIFTH AVENUE—Ours.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Shendach.
PROCTOR'S FIFTY-EIGHTH STREET—The Christian.
ST. NICHOLAS GARDEN—Closed.
SAVOY—W. H. Crane in *The Spenders*—4th week—25 to 32 times.
TERRACE GARDENS—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—Escaped from Sing Sing.
WALLACK'S—Fay Foster Burlesques.
WEBER AND FIELDS—Whoopee-De-Do—6th week—57 to 64 times.
WEST END—Ott Harian in *A Black Sheep*.
WINDSOR—Hebrew and Italian Drama.
VAUDEVILLE (Mrs. Osborn's Playhouse)—Charlotte Wiehe and French Company in *French Plays*—1st week.
VICTORIA—The Fisher Maiden—4th week—24 to 30 times.

which he studies a cook book to ascertain the best way in which to cook eggs. At the end of the third act he was called upon for a speech, and made a few appropriate remarks that showed how thoroughly he appreciated the good will of his audience.

Second honors went to George Henry Trader, who gave a splendid performance of Jean Girard, the enthusiastic Frenchman. He was applauded frequently and warmly. Louise Allen appeared as Esmeralda, the servant, and was deliciously droll. She gave a carefully studied performance and her success was emphatic. Mabel Dixey, who was in the original cast, repeated her charming portrayal of Celeste Fauver. The Baron Von Hinkelwitzer of George Nash was amusing, and John Saville was effective as John Merrill. Marion Abbott played Mrs. Curzon charmingly. Anita Bridger, as the girl who sticks to Percy through thick and thin, made a good impression. Hugo Toland had a good chance as Sandy McPherson, but his Scotch dialect did not have the true ring. Mr. Collier's dialect during his conversation with Sandy was much more like the real article. None of the other characters are very important, but all were carefully played.

A Fool and His Money will probably run until the end of Mr. Collier's season, and it will prove a rare treat to those who like to see a bright comedy played by a good cast, headed by one of the cleverest light comedians on the stage.

Metropolis—Under Two Flags.

O. D. Woodward's production of Under Two Flags, with Jane Kennark as Cigarette, was the attraction at the Metropolis last week, being welcomed by crowded houses. Miss Kennark's energetic and indefatigable efforts as the vivacious vivandiere won her great applause. The Earl of Rockingham was well impersonated by H. Guy Woodward. Robert Lytell as Hon. Bertie Cecil made a dignified and well sustained presentation. Walter Marshall as Baku gave a good sketch of a cockney servant. Nettie Douglas as Lady Venetia Lyonesse appeared to great advantage, rendering her part with great distinction of manner. Lewis Morrison as the Marquis de Chateauroux was effective. Willard Schott as General Lamoriciere, the grim soldier, made a strong impression. The Captain de Chateauroux of Charles Beaufort displayed a martial temperament. Other roles were taken by Jeanette Carey, Frank Meyers, John Davies, Mary Hill, James Stone, Master Larkins, Mark Fenton, Frank Hutton, George Easton, James Allen, Walter Poulter, Clem Wright, Van C. Barritt, Ellen Strong, Charles Lewis, James Lathian, Fred Mueller, Samuel Crompt, Lillie Hanner, and Julia Caldwell. This week, No Wedding Bells for Her.

Third Avenue—A Ragged Hero.

One of the "tramp" melodramas made its appearance in A Ragged Hero at the Third Avenue last week before crowded houses. Hal Brown in the role of Willie Wildflower, the "ragged hero," gave a characterization far superior to that of the usual tramp on the stage. Gertrude Swiggert in the part of Julia Stone and in a specialty with Mr. Brown brought down the house. Herbert E. Denton earned many rounds of well deserved applause for his work as the villain of the piece. Others deserving of mention were Albert Shirley as Allen Preston, J. Phillip Smith as Bob Forrest, Frank Bell as John Jarvis, Norman Roberts as Rube White, Julie West as Lettie Saunders, Lottie Gentile as Stella Wildflower, Hazel Woods as Dot Preston, and Lizzie Woods as Mrs. Preston. This week, Escaped from Sing Sing.

Fifty-eighth Street—The Fatal Wedding.

Theodore Kremer's successful melodrama, The Fatal Wedding, was seen once more, and the usual crowded houses came to sympathize with the persecuted heroine. Little Cora Quisen as the little mother was very cute, and Eleanor Churchill as Mabel Wilson, Julia Ralph as Cora Williams, Thomas Irwin as Howard Wilson, and Albert Hecard as Toto were very good. Gertrude Haynes and her Choir Celestial were a special feature. The Christian, with Lionel Adams as John Storm, is this week's attraction.

Star—A Great Temptation.

Produced Oct. 19.

A Great Temptation, Owen Davis' melodrama, played at the New Star Theatre to the usual crowded houses, and repeating its former success in New York. Theodore Friebeus as Don Spencer is admirably fitted to the chief role. Others in the company were Will E. Sheerer, C. Blanche Ring, Jane Don, Charles Harrington, Don Harold, William Martin, and Josie Robinson Haywood. This week, At Duty's Call is the bill.

At Other Playhouses.

AMERICAN.—The last two weeks of Checkers are announced.

RELASCO.—The run of Blanche Bates in The Darling of the Gods is nearing its end.

FOURTEENTH STREET.—Andrew Mack in Arrah-Na-Pogue will be followed next Monday by a new play called Lights of Home.

MANHATTAN.—Marta of the Lowlands will be succeeded next week by James K. Hackett in John Ermine of the Yellowstone.

MADISON SQUARE.—Jessie Millward in A Clean Slate will succeed Grace George in Pretty Peggy Nov. 3.

VICTORIA.—This is the last week of The Fisher Maiden. Next week, Frank Daniels in The Office Boy.

WEST END.—Otis Harlan in A Black Sheep is the attraction at this theatre this week. Next week, Marta of the Lowlands will be the bill.

CUES.

Katherine Kennedy arrived in New York last Saturday on the New York.

Jessie Millward will be seen at the Madison Square Theatre in A Clean Slate, Nov. 3, instead of Nov. 2, as previously announced.

E. H. Sothern in The Proud Prince will open the new Lyceum Theatre, Nov. 2. Mr. Sothern will fill a two weeks' engagement there and will be followed by William Gillette in The Admirable Crichton.

Rosario Guerrero, the Spanish pantomimist, arrived in New York last Tuesday on the Kaiser Wilhelm der Grosse. She will present Carmen in pantomime at a Broadway theatre some time in November.

Ethel Barrymore and Alice Roosevelt were entertained at dinner last Monday night after the opening performance of Cousin Kate, by Mrs. William R. Travers. There were about fifty guests. Maurice Farkas, of the Three Little Maids company, sang.

Elmer Buffham is starring as Shylock in The Merchant of Venice under management of Fletcher and Stronach, and is not with the Shipman Brothers as reported.

Nella Webb played Amy Ricard's role as Contrary Mary in Babes in Toyland last Wednesday night. Miss Ricard being absent on account of illness.

Grace George was crushed and slightly injured in the crowd attracted by the Dowle meetings at Madison Square Garden last Wednesday night.

Sam S. Shubert sailed from London for New York last Wednesday on the Cedric.

Edwin Holt will close his season in The Cardinal at Quebec on next Saturday, Oct. 31.

Frederick Remington will assist in the staging of John Ermine of the Yellowstone when it comes to the Manhattan Theatre next week.

Elsie de Wolfe and Elizabeth Marbury were among the passengers on the New York last Saturday.

William Jennings Bryan attended the performance of Hearts Courageous at the Broadway Theatre, New York, last Friday night.

THE MATINEE GIRL.

We matinee girls have mobbed the Herald Square since the coming of The Proud Prince. Alas and alack! we have remained to weep but not to thrill with the joy that comes of chocolates, ice water and a hero fittingly garbed in the velvet cloak, the feather, the boots of herodism which our souls long for, as they do even for ice cream in our soda water.

Sothern, in a succession of costumes resembling bath robes of different sizes, shades and weights, is disappointing. Some of us split our gloves applauding him, but it was as a reward for effort, rather than accomplishment. Matinee audiences are intensely sympathetic.

And the fact that we did not turn and rend him with our silence is a great tribute to the fact that he is an idol who depends not entirely on fleshly charm. His magnetism is psychic rather than physical, and he wins us by intellectuality rather than by the goo-goo.

Art, they say, has no limitations, but the play and the actor have. And when these limitations are lost sight of a most inartistic chaos is the result. There always will be those who will rave about their favorite actor, no matter what he may essay or fail in.

Over in Brooklyn Corse Payton appears one week as Ingomar and the next as Uncle Tom, and, I believe, gives matinees every afternoon with complete success.

The mistakes of clever men are always more important than their successes, because they are so sad. That the Villon of If I Were King could not by any possibility be the Robert of The Proud Prince might seem possible at first thought. But that the same man penned both plays is almost incomprehensible. In the first the poet-playwright fitted the actor perfectly—part, lines, action—all in accord with the temperament and gifts of the player.

The Proud Prince, painfully, laboriously built on cumbrous legendary material, with theistic religion used with an almost Hall Caineish presumption, gives to the actor who has never been cheap in his undertakings a play that seems to depend largely on its scenic effects—its thunderstorm, one of the best on record (better than the real thing); its church duel; its near-execution, and its transformation scenes, with much smoke but little fire.

It would seem that if the list of actors were gone carefully over no one could be found less fitting for this role than Sothern. It is a crouch, a grouch, a gibber and an unjoining of the muscles most of the time; at others a series of physical culture exercises upon the ground, suggesting those recommended in the evening papers by one Professor MacFadden.

It is a question if the writhe and the mumble, the claw-like extension of the fingers, as expressive of mental agony, are not too tiresome for these days of quiet stage work. And the monk's cloak worn as a disguise in the bluff of ages—a garb for comic opera, or pantomime, or a Chancey Olcott drama, but painfully melodramatic. These stage roles that depend on the external unloveliness of the leading man must be redeemed by tremendous strength—awful dignity; whatever it may be, it must be dominant and compelling.

Perhaps it is the hypnotism of beef, as it has been called, that produces this effect rather than high art; but the stage-monster must at all events be monstrous—otherwise he will be only repulsive.

Otis Skinner gave his Lanciotto this peculiar phase of power; he rose above his stage deformity by his dramatic power and intensity, and made the slim beauty of Paoli seem inconsequent. Many Otello have had this atmosphere, but the Diogenes of The Proud Prince has no glimpse of the fact that the soul of a king—even of a bad king—really lurked in the misshapen body.

The lines the author has given the actor are largely a whine—and when one gives a velvet-voiced actor nothing better than a whine for three acts, and his chief occupation that of being kicked and knocked busily about the stage for one afternoon, one seems to strike a discordant note—a whole bunch of them, in fact; a chord that were better lost.

If the badness of Robert the Bad could have carried more conviction than it receives, except in talk, and could his subsequent goodness be also proved in better action than his getting back into his ermine robes and mounting the throne, we might have come nearer to a great, strong play.

One thing that must be admitted about miracle workers is that they can produce their effects quickly. The sufferings of Diogenes, as well as the religious throes he experiences, in which again his posturing is MacFaddenish, might be easily concentrated in one act. As it is it is tiresomely drawn out. Miracles are always quick-action affairs, and even a Dowle would not be as dilatory as Mr. McCarthy in bringing about results.

As Robert the Bad, the actor's best gifts of expression, repression; his fineness in emotional scenes are all carefully bottled, corked and labeled: "Put up by McCarthy of London."

The Sad Adventures of Willie Collier in Search of a Play have proved how very much there is in the proper fitting of the actor with a part. The idea that the actor may play many parts is gradually assuming the importance of a familiar quotation. A man built like a stripling will never make an impressive Falstaff, and a dreamer and a poet will never successfully assume a James T. Powers role, or be able to understudy Collier. Individuality is the charm and the strength of an actor. When one weights him with action for which he is constitutionally and temperamentally unfitted one tears at in pieces.

If the playwright who so cleverly put Villon on the stage will dramatize Don Juan—another poetic rascal, by the way—and will give us Byron, put up by McCarthy as he has given us Omar, we will have something worth while with Sothern as the hero.

It is true we should have to reconstruct the character of the scapegrace of poetic history as well as his adventures? But given a sword, a lute and a lady's window, roses and raptures set to slow music, less fiercely religious than that of The Proud Prince, with no Sicilian chorus dragged in to add their wail to the universal weep that Robert the Bad has caused, and we might smile again.

Letting the morals and the ethics of stage literature go, and the fact remains that picturesque wickedness is, after all, picturesque.

There may be glory in heaven over one sinner that repents, but there will be no joy in Gotham over the sincere religious change that the spirit of Robert the Bad goes through within sound of the Herald bells.

Religious expositions on the stage will al-

ways defeat the moral of a play; they will lay it open to the charge that the altar and the cross are being used as articles of traffic.

The monk's robe and cowl are the most difficult garments in an actor's wardrobe—worse even than the little chain armor waistcoats that Kyrle Bellew affects. Thompson and Dodson have succeeded in wearing priestly robes without the effect of a burlesque, or a pantomime or a masqued ball; but after them the deluge. They probably are soulfully fit. If it was a case of practicing before a mirror any actor could master it.

And, despite the legend of New York, it is not a graceful dress. The legend tells of a certain young man who was famed for his fastidious taste in dress and his attention to correctness in details. He was one of those whose socks always matched his necktie, and he was content.

He disappeared from his clubs and cafes as though the earth had swallowed him one day. Two years later, while traveling abroad, two of his boons, going through a monastery, recognized the missing man in a procession of monks chanting a litany as they went to their cells.

He granted them an audience, accepted a cigarette, and asked them what was being worn—if buttonholes had returned to lapels, if gardenias or carnations were the thing. They told him all these things, much amazed at his interest.

"How have you ever doomed yourself to this living grave?" one asked, almost in tears.

"Ah, old chap," said the young monk, "you don't know what it is to have gained what one has sought for unsuccessfully for years. I am perfectly happy."

He touched his coarse brown habit proudly while a smile of ineffable sweetness spread over his pale face.

"I have succeeded in finding something that does not bag at the knees!"

THE MATINEE GIRL.

THE BROOKLYN STAGE.

The Payton houses were crowded all last week. At the Lee Avenue Theatre the stock company played Dances in May, a drama, under the direction of the late Mr. Payton. The play is not rigidly adhered to, nevertheless it has been a rollicking good play in which to display her talents. Kyrle Bellew is steadily improving. His Louis X. is cleverly portrayed. Grace Fox has been the nightingale of the company. Others who have helped in the production were Richard P. Collins, Harry, Joseph, W. Girard, Frank Payton, Johnnie Hoar, Rose Watson, and Maestri. The sets were particularly effective, and it was here that Mrs. Payton did some of her best work. The week's hearts Adams.

George Horner's version of Quo Vadis was presented at the Fulton Street house. Considering the smallness of the stage, the company did itself full justice. Corse Payton himself appeared in the serious role of Petronius and rendered a fine performance. The other good work. W. A. Mortimer was manly and vigorous as Valentinus. The Lygia of Lorraine Drexel was sweet and sympathetic. Claudia Lenox, as Empress, Sadie Hamilton, as Poppaea, Franklyn, as Tigellinus; Robert Elliott, as Ursus, and Harry H. Roche, as Aulus Plautius added to the fine stage pictures. The play is well written and finely acted. Mr. Horner's version of Quo Vadis was presented at the Fulton Street house. Considering the smallness of the stage, the company did itself full justice. Corse Payton himself appeared in the serious role of Petronius and rendered a fine performance. The other good work. W. A. Mortimer was manly and vigorous as Valentinus. The Lygia of Lorraine Drexel was sweet and sympathetic. 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THEATRES AND MUSIC HALLS.

Keith's Union Square.

Henry Lee is the star this week, followed by Charles Bradshaw and company, in *Fix in a Fix*; Cole and Johnson (second week), *Edie Fay*; Taffrey's dogs (just from Europe), *Will West* and his "picks," *Treloar*, Howard and Harris, Rooney Sisters, Cherry and Bates, Crolius and St. Alva, Bates' Musical Trio, Max Ritter, the Latells, and the biograph.

Tony Pastor's.

Ferguson and Mack head a bill, including Ward and Curran, Greene and Werner, Hume, Ross and Lewis, John Mayon and Company, Belle Hathaway's monkeys, Newell and Niblo, Adams-Evans Trio, McDonald and Huntington, Mammie Bernard, the Hollands, Ray Cox, Cora Rogers, and Little Marguerite, and the vitagraph.

Proctor's Fifth Avenue.

Oura, Robertson's old comedy, is this week's offering by the stock company. The cast includes Malcolm Williams, Florence Reed, Hugh Ford, Myron Calico, Louise Randolph, George Friend, Albert Howson, Duncan Harris, Julian Reed, Alice Gale, and others. The olioists are Loney Haskell, Goldsmith and Hoppe, Lita's spaniels, the Nellies, Fields and Whalen, Lucy Monroe, James Black, and the kalatechnoscope.

Proctor's Twenty-third Street.

The feature of this week's bill is a spectacular production called *A Fireman's Christmas Eve*. The cast includes several actors, a number of acrobats, two horses, and a St. Bernard dog. Very special mechanical effects are used, designed by Claude L. Hagen. The others are James J. Corbett, Whitney Brothers, Howe and Scott, Nelson and Milledge, Jules Keller, Thor, Neesen and Neesen, Lillian Tyce, Lavine and Alma, Le Fevre and Sinclair, Henderson and Rosa, Walker and Harvey, and the kalatechnoscope.

Proctor's 125th Street.

Bronson Howard's *Shenandoah* is this week's attraction, with a big cast, including Paul McAllister, Gerald Griffin, Charles B. Herman, John Westley, Charles M. Seay, Sol Alken, H. D. Hawley, Lorna Elliott, Cecylle Mayer, Loretta Healy, Beattie Lestina, and many others. The olio includes Pauline Saxon, Pettlingill and De Forrest, and the kalatechnoscope.

Hurtig and Seamon's.

Cushman, Holcombe and Curtis head the bill, and Lillian Burkhart and company in a playlet are a special attraction. Others are A. O. Duncan, Louise Dresser, Wilton Brothers, Jack Norworth, Scott Brothers, Carter and Blueford, and the vitagraph.

Circle.

Charles J. Ross and Mabel Penton, in a scene from *Oliver Twist*, head a bill including Edith Helena, Genaro and Bailey, Wormwood's dogs and monkeys, George Thatcher, Mason, Keeler and Company, Norah Hayes, Three Marinos, and the vitagraph.

Weber and Fields'.

Whooop De Doo continues, with Lillian Russell, Weber and Fields, Peter F. Daley, Louis Mann, Evie Stetson, and others in the cast.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Fisher and Carroll headed the bill, and their merry quips and sea-lion imitations kept the house in roars. Carrie Perkins, the well-known comedienne, made her first appearance here in a sketch called *Have You Seen Bill*, by an unnamed author. Miss Perkins who runs to embosomement, though that fact adds to rather than detracts from her effectiveness, was seen as Mrs. Malaprop Snow. Her lines were a succession of tangles of the English language, and some of them were very funny. She played with much spirit, and succeeded in winning a number of laughs. Her gown was a superb creation, and it displayed her ample figure admirably. Frederic Clark played a dual role, being by turns a henpecked husband and a French dancing master. He has very nimble legs, and did some dancing that was quite good, especially a tervischorean effort done in a costume that was made to resemble a bundle of rags. It reminded one somewhat of Fred Stone's dance in *The Wizard of Oz*. W. W. Black was excellent as a typical wild westerner. The skit is quite well put together, and it made a very favorable impression. Another new act was put on by Dean Edsall, a very clever little woman. Her offering is called *Noah Little*, and was written by Frederic Ranken. The sketch was evidently arranged to feature the male character of Noah Little, which is modeled on the characters portrayed by the late Sol Smith Russell. The sketch tells the story of the self-sacrifice of Noah, who is a long, lanky individual, who has one of those mysterious claims against the Government. The scene is laid in Washington, of course, and all of the characters are desperately poor. Noah is in love with a widow and does many little kindnesses for her and her child. He decides to go away and leaves her his claim, which has a good chance of being allowed. Just as he is about to depart, after telling of his love, a letter is handed in, which tells the news of the allowance of the claim, and there is the usual happy ending. Miss Edsall gave a sweet, womanly portrayal of the distressed widow, and Neil Moran was the self-sacrificing Noah. Little Margery Birch was the child. The sketch was well received and made a nice tidy bit. Dolph and Susie Levino were popular with their songs, comedy and caricatures. Willie Hale and Francis rolled hoops and juggled clubs with much dexterity. Frank H. White and Lew Simmons won many laughs with their old-fashioned minstrel act. Mr. and Mrs. Arthur Young pleased in their sketch, *A Homespun Wedding*. Melville and Azelle Fowler, who call themselves *The Girl in Red* Company, did a neat novelty change act. Bending Bonds, Brothers Tannean, D'Elmar and Sully, excellent barrel jumpers. Four Sisters Stewart, Max Winslow, and the vitagraph were also present.

KEITH'S UNION SQUARE.—New Wayburn's Minstrel Misses finished their third and last week, repeating once more their genuine success. Little Bertie Herron, the funny end woman, had an

extra song and scored a hit with it as well as with her gags. The other girls put plenty of life and ginger into their work under the watchful eye of Mr. Wayburn. Thomas J. Ryan and Mary Richfield were seen once more in *Will M. Cressy's* sketch, *Mag Haggerty's Father*, which kept the audience in an uproar of mirth for half an hour. Mr. Ryan is one of the cleverest Irishmen on the stage, and his natural methods never fail to win approval. Miss Richfield is as painstaking as ever and helps Mr. Ryan splendidly in scoring his points. Cole and Johnson were warmly welcomed and their very neat specialty was heartily enjoyed. They introduced some new songs that met with marked approval, especially one addressed to a certain shining star. Hoy and Lee made one of the biggest laughing hits of the bill. They are Hebrew comedians and are close copies of the types seen every day on the East Side. They go at their work earnestly and never allow the interest of the audience to drop for one moment from start to finish. Their gags are all new, bright, crisp and up-to-date, and their parodies are all original and funny. Their success was most emphatic and the audience was loath to let them go until they had exhausted their repertoire. Press Eldridge had his "Limerick" song and it scored as usual. He also introduced a few remarks apropos of the Dowry invasion, that brought

presentation in this city. By far the best work was done by Gerald Griffin, who is temporarily a member of this branch of the stock company. He played *Uncle Bill*, and did it so artistically that he gave the part a new meaning. It is one of the cleverest characterizations ever put forth by this very talented player. Paul McAllister was rather disappointing as the clergyman. Lillian Blinnott made a decided hit as Simplicity. Charles M. Seay played the manager very cleverly. Good work was also done by Sol Alken as Hones Brown, Julian Reed as Deacon Steele, Mathilde Deshon as Aunt Melissy, Louise Randolph as Mary Larkin, Lorna Elliott as Mrs. Woodbridge, Beattie Lestina as Matty, and Margaret Kirker as Bridget. Duncan Harris, Joseph Eggerton, Louis Owen, Wilfred Norman, Ethel Osborne, Julia Alken, Cecylle Mayer, Alice Baxter, Violet Ercell, and Ida Norman were also in the cast. The olio included Alice Lewis, Clarens Duo, and the kalatechnoscope.

PROCTOR'S TWENTY-THIRD STREET.—The Bostonians, Milton Aborn's new skit, was seen for the first time in Manhattan Borough last week. Nellie Beaumont is featured with the act, which was fully reviewed in last week's *MIRROR*, after its production at Hyde and Behman's. Bedini and Arthur were very amusing in their great juggling specialty. Chris Bruno and Mabel Russell danced themselves into instant favor. The Four Kianos presented one of the funniest pantomimes ever seen at this house. Their antics are grotesque in the extreme, and the "monkeys" caught the fancy of everybody, especially the children. Baker and Lynn were very successful with Charles Horwitz's smart skit, *The Electric Boy*, and they were liberally applauded. The Kumins Trio, including the smart little boy, made a big hit in *The Bogus Count*. Fields and Whalen, Frevell, Professor Walbert and his horse, James Black, Willette and Blodgett, Colton and Darrow, and the kalatechnoscope were also in the bill.

CIRCLE.—The Six Musical Cuttys, one of the strongest and best musical acts in vaudeville, made their metropolitan debut last week, and scored an immediate triumph. When there were but four Cuttys, the act was considered one of the most artistic in the profession, and now that another brother and sister have been added, the turn is so much bigger and better in every way. This is certainly a most remarkable family, and it is not to be wondered at that the patrons of the Circle applauded them to the echo. They play upon a great variety of instruments most expertly; their costumes are exceedingly neat and pretty, and their selections are just the sort that strikes the average spectator as about right. Every number they played called forth tumultuous applause, and

The Burlesque Houses.

DEWEY.—Rice and Barton's *Rose Hill* English Folly company presented an entertainment that met with favor from the usual large houses. Two good burlesques were offered, *The Baby Trust* and *A Peep Behind the Scenes*. They were cast to the full strength of the company, and many new and pleasing musical numbers were introduced. The olio embraced Gracey and Burnett, Wolf and Milton, Wilson Trio, Hughes Musical Trio, Baber Sisters, and the Four Heumanns. The performance is brisk and lively from start to finish, and reflects credit upon Messrs. Rice and Barton. This week, Transatlantic Burlesquers.

MINER'S BOWERY.—The Bohemian Burlesquers drew good audiences of Bowery folks. This week, Imperial Burlesquers.

MINER'S EIGHTH AVENUE.—Large crowds attended the performances given by the Utopians. This week, Fred. Irwin's Big Show.

LONDON.—The Vanity Fair Burlesquers had a good share of the patronage last week. This week, Fay Foster company.

OLYMPIC.—Rice and Barton's Big Gaiety company entertained the Harlemites very satisfactorily. This week, The Utopians.

NEWELL AND NIBLO.

Newell and Niblo have won an enviable reputation in vaudeville, having played almost continuously in the best houses since their first appearance three years ago. Up to the present season they have always done a novelty act, using a number of instruments; and, of course, requiring a full stage; but, realizing the growing demand for good acts that could play in one, they decided this season to eliminate their novelties and use only saxophones, violins and xylophones. As both are experienced musicians, Mr. Newell having been an orchestra leader for a number of years, and for two seasons one of the leading violinists of the Chicago Orchestra, and Miss Niblo an accomplished pianist, they had no difficulty in arranging their act. The results of the past ten weeks have been most gratifying to managers, performers and the public, without exception, say that the act, as now produced, excels their old act in every way. They have also done away with the conventional evening dress, and by donning a neat costume and using a novel entrance, make the act attractive to the eye as well as to the ear. This week they are at Tony Pastor's, where they will, no doubt, duplicate their former successes.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, N. C.,
Oct. 17, 1903.

(Special Correspondence of *The Mirror*.)
Having a little more time at my disposal this week, I have given the provincial houses a glance through to see where American performers have scattered themselves in Great Britain.

At Edinburgh, Mr. and Mrs. Gene Hughes still command a hearty appreciation with their well-produced sketch, *A Matrimonial Substitute*. The Empire audiences seem to enjoy it greatly. The American Bicycle Polo Team introduce sport combined with art at Glasgow at the Empire Theatre.

Across the border, my reports from the Empire Theatre, Newcastle, all admit that "My Fancy" is the greatest female exponent of sand-dancing ever sent over from America. In her neat dancing she has a specialty which will be readily popular and always well received.

The Liverpool Empire bill includes Chung Ling Soo, with magic borrowed from the almond-eyed Celestial and other places. His act is undoubtedly clever and interesting, but when one contemplates upon the number of magicians that already adorn the vaudeville stage, all more or less recognizable by the pigtails, one becomes bewildered as to whom the laurels of originator are to be bestowed. The Robinson-Baker Trio are appearing this week at the Palace Theatre, Manchester, astonishing their audiences with their marvelous feats of leaping. O'Brien and Beckley merit the success that they are nightly achieving in Bolton, at the Grand Musical Hall. Their happy mixture of music and humor is quite to the public palate. "Canal Boat Sail" is being encouraged as earnestly in the Empire Theatre, Middlesbrough, as it has been anywhere on its tour, and Barton and Ashley fully deserve the success they have made.

Terry and Lambert give the Plymouth public a clever descriptive dialogue upon Irish life, and from all accounts never fail to win the applause their harmonized singing merits. The American Comedy Four are at the Southampton Palace and give an admirably modulated rendering of some popular melodies. If they improve their work to the extent they have been doing recently, I can quite foresee them winning the same place in public renown that the other comedy quartets which hail from the home of cocktails have done.

The star turn this week at the Brighton Alhambra is George Fuller Golden. Few monologists have so speedily captivated the audiences of an entire nation. Many American performers have complained against the uselessness of relating those keen and deep jokes which so greatly please the American theatregoer on the ground that they are wasted on an English audience. But though that may be in some few exceptional cases, Mr. Golden's success is a proof of the fact that if your "patter" is naturally humorous and well-timed you can command appreciation from even the dullest audience. However, even humorists have constitutions that must not be abused with too great a strain, and therefore Mr. Golden tells me that he has been advised to take a rest, advice which Mr. Morton, of the Palace, London, has kindly consented to by giving him four weeks' holiday. This vacation Mr. Golden will spend in the South of France. When he gets back he will commence his return engagement at the Palace Theatre in London, where he is booked up until Easter.

The Salamons are at the People's Palace, Bristol, and are making a great success with their electrical show. In the same town, at the Hippodrome, Newhouse and Ward receive well-earned applause by their agility on the wheel. The Empire, Stratford, has a big attraction in that very popular comedian, R. G. Knowles. He is a general favorite on this side. The Alhambra, London, has a good magical show in Le Roy, Talma and Bosco.

It is difficult to recognize the charming melody of "The Good Old Summer-time" in the fashion it is rendered at the Tivoli by Julie Mackey. As one who has heard it sung by Blanche Ring, it strikes me as peculiarly unadapted to a baritone singer. Besides, whatever pretensions Julie Mackey has had to being considered a good baritone—and, I may say, they were not without cause—she has regrettably permitted her voice to lose that mellow tone which she once possessed. It is deplorable to realize that an artist who once deserved and received admiration through her recognized ability, should permit those valuable qualities to gradually disappear.

The three Sisters Macarte appear at the Empire Theatre, Holloway, with their clever wire performance. At the Royal Music Hall the audience is treated to a smart exhibition of duck and sand dancing by Bijou Russell.

Many will probably remember the famous French actress, Pilar-Morin, who won such a profound approbation at Daly's Theatre, New York, with *L'Enfant Prodigue*. Well, this charming lady is holding a similar sway with an impersonation of a Japanese Geisha at the Tivoli. The scene of her sketch, O Matsi San, lies in the land of the rising sun, at the house of the Hon. Basil Torrington, whose wife she is. The sketch has not a very deep plot, but it serves to afford ample opportunity for Pilar-Morin to show how well she can assume the part of O Matsi San, the geisha, madly in love with her English spouse. The dramatic element lies in her extreme jealousy, and it reaches its climax when she wakes from a short nap, while he is out, and finds some English poetry that she imagines he has composed to some other geisha. At the first impulse she wants to leave him, but as she reaches the doorway her fingers accidentally touch a sacred dag-



Photo by Siegel Cooper Company, Chicago.

NEWELL AND NIBLO.

down the house. Robertus and Wilfredo have a novel and original specialty using rubber balls, which they bounce and juggle very dexterously. They have a well-trained dog as an assistant, and the act, taken as a whole, is very pleasing. Paul Barone made his appearance as a single entertainer with much success. He has an excellent line of talk and some good parodies, all of which took very well indeed. Herbert Brooks, an English entertainer, did some very slick work with cards, after which he presented a trunk mystery that is more puzzling than any ever shown here before. The whole trick was done in one, with all lights up and in a cabinet that was barely large enough to hold the trunk, from which he escaped in an incredibly short space of time. The other "trunk men" had better watch out when Mr. Brooks is around, as he certainly has an apparatus that is a wonder. He has a very pleasant manner before an audience, and his refined English accent is charming. Rosie Rendel, the character change dancer, was seen for the first time in many months, and scored a hit with her smart and pleasing specialty. Barr and Evans, who played a quick return engagement, were as funny as ever and their eccentric turn kept the house in roars. Armstrong and Wright put on a new act that is a great improvement on their old one. It was received with much favor, and they had to respond to several encores. Pelet, the Royal Honolulu Boys, and the biograph were also in the bill.

PROCTOR'S FIFTH AVENUE.—A *Rose of Plymouth Town*, by Beulah Marie Dix and Evelyn Greenleaf Sutherland, originally produced at the Manhattan Theatre by Minnie Dupree, was revived last week by the stock company with much success. Florence Reed had Miss Dupree's part of *Rose de la Noye*, and she surprised even her warmest admirers by the strength and pathos she displayed. Miss Reed is receiving a splendid training, and she is evidently studying hard, as her improvement is constant. Malcolm Williams was manly and effective as the much-persecuted hero, and increased his hold upon the affections of the patrons. Alice Gale, as Resolute Storey, was a delight, as usual. It would be well for the company to take a few lessons in enunciation from her, as her elocution is as clean-cut and distinct as a cameo. Loretta Healy was a pretty and demure little Miriam Chillingly. John Westley, as the villainous John Margeson, was appropriately sinister. H. Dudley Hawley as Philippe, Pearl Landers as Barbara Standish, and George Friend as Miles Standish, completed the small but strong cast. The settings and costumes were the ones used in the original production, and were correct in every detail. Some excellent views were shown on Paley's kalatechnoscope, and the olio included Howe and Scott, Pauline Saxon, Artell and Sylvan, Tally-Ho Duo, Ada Arnoldson, Niblo and Riley, and Thor, the musician.

PROCTOR'S 125TH STREET.—*Lovers' Lane*, Clyde Fitch's rural comedy, was cleverly done by the stock company. The original scenery and properties were used, and in many ways the piece was as artistically done as upon its first

the stamp of emphatic approval was put upon the new act with great emphasis. Barney Fagan and Henrietta Byron were seen here for the first time in two years, and their welcome was very hearty. The act is about the same as before, except that new songs and costumes are used. These players are noted for the elegance of their dressing, and this time they excelled all past records in this respect. Miss Byron made her changes with great rapidity, and closed with a very elaborate dress and parasol studded with small electric lights that made a stunning effect. Mr. Fagan was resplendent in a purple suit, and sang a new song called "My Blackbird," which is very catchy. Maude Raymond, fresh from *The Jersey Lily*, made a fair impression with her songs. The Five Juggling Johnsons made a large-sized hit with their clever manipulation of clubs. An unusually successful bid for public favor was made by the Empire City Quartette, a talented organization of vocalists, who scored in most pronounced fashion. The basso has a really fine voice, and his solo showed his voice to great advantage. The comedian, made up as a Herew, sang several parodies in a most original way that called for as many encores as though he were doing a single turn. The concerted numbers were splendidly done, and altogether the quartette made an exceedingly fine impression. Martini and Maximilian were very amusing in their exposure of magic. Hal Merritt, who replaced John Kernell, Tony Wilson and Heloise, Mira Amorosa, and the vitagraph made up a splendid programme.

HURTIG AND SEAMON'S.—Isabelle Urquhart, assisted by H. G. Hockey, made a successful presentation of *Even Stephen*, a sketch offering plenty of material for laughter. Edith Helena sang with charm and distinction, winning much deserved applause. The Watermelon Trust have their turn in excellent shape and scored a hit. There is no lack of spirit in their work, and they have become quite irresistible as laugh winners. The Four Bards were also very successful with their clever acrobatic specialty. The five Nosses, in a very pretty musical act, were well received. Libbey and Trayer pleased immensely with their vocal offerings. Joe Bonnell scored only an occasional laugh with his stories, but the audience warmed up considerably over the parodies with which he concludes his act. Dalto and Zella made quite a hit at the opening of the bill with their barrel jumping specialty. The kinetograph, as usual, concluded the programme.

WEBER AND FIELDS'.—Whooop De Doo has been shortened and brightened up, and the players have settled into that easy swing, which is customary after the nervousness incident to the first few performances has worn off. Lillian Russell's "Maid of Timbuctoo" is one of the big song hits of the piece, which is one of the most successful ever presented at this house.

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FILED OCTOBER 12, 1903.

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WHEREAS the said Copartnership transacted business in the State of New York for not less than three years.

Now therefore pursuant to the provisions of the Partnership Law, We, Thomas Welch, whose place of

abode is No. 165 Third Avenue, Manhattan Borough, New York City, and Joseph Green, whose place of

abode is No. 309 East 14th Street, Manhattan Borough, New York City, do hereby certify that we continue

the use of said firm name of Keno, Welch and Melrose and that our place of business is located in Manhattan

Borough, City, County and State of New York.

Dated New York, Oct. 10, 1903.

THOMAS WELCH
JOSEPH GREEN
MAX MONTROSE

STATE OF NEW YORK, ss.

COUNTY OF NEW YORK, ss.

On this 10th day of October, 1903, before me personally came Thomas Welch, Joseph Green, and Max Montrose, to me known and known to me to be the individuals described in and who executed the foregoing certificate, and severally acknowledged to me that they executed the same.

[SEAL]

JOHN STICH, Commissioner of Deeds for the City of New York.

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gar, the knife of her forefathers. In that touch the suggestion of a revenge against him, and when he returns a little later, in a fit of jealousy she stabs him to death. From that moment Miss. Pilar-Morin's ability has great call, for in the sudden realization that she has killed him she excellently depicts the girl's intense grief at the love she has lost forever, through her revenge. The stage is darkened suddenly and the audience is intensely interested. As suddenly the shadow is lifted and with the light the audience gradually became aware that this horrible tragedy had been enacted simply in dreamland. When Basil really returns he finds O Mati San still asleep on her mat, and upon awakening her public admiration is again called forth by the clever manner in which she rejoices to find him alive. It is all very cleverly acted.

I am informed that the Chevalier Scovel is indulging in the luxuries of Climes, South France. Also that the sketch, All's Fair in Love, is to be presented at the Tivoli on Nov. 9 by Lorimer Johnstone and Caroline Frances Cooke.

Low H. Carroll and Maude Elliott will make their London debut next week at the Grand Clapham. They arrived last week from America.

REVONOC.

HOGAN PRODUCES NEW ACT.

Ernest Hogan, the famous "unbleached American," made good his intention of leaving the dramatic field for vaudeville by the presentation of his new comedy act. The Missionary Man, at Poll's Theatre, Bridgeport, last week. The unqualified success he met with is ample proof that his endeavor to offer vaudeville patrons something original and novel in the line of colored acts has received their approval. William D. Hare is the author of the new act, and nothing in the way of costumes and scenery is left to be desired. It tells the story of a young woman of missionary proclivities, who, on the supposed death of her third husband, finds that by his will she must marry again within a certain time to gain its benefits. There is no time to be lost, and she bamboozles her chaffeur into the marriage. During their wedding breakfast the former husband returns unexpectedly, and on finding how matters are, starts to wreak his vengeance on the chaffeur. The latter turns out the victor, and much comedy evolves about the placing of his picture on the wall in place of those of his three predecessors. Mr. Hogan as the chaffeur was himself throughout, and the audience was satisfied; satisfied, except when he sang, and then their was positively no limit to their exacting encores. Mattie Wilkes showed great capabilities in the role of the Widow, and R. Henri Stran did himself credit in his dual role. Miss Moore as the Maid completed the cast. There is abundant comedy throughout. The lines are bright, and the climaxes many and well worked out. Hogan's entrance and the finish being especially good. The new act can be credited with a bit of large proportions.

REHEARSAL OF A BIG ACT.

The audience at Proctor's Twenty-third Street Theatre was treated to a genuine surprise on Saturday afternoon last, when a new spectacular act was given a full dress rehearsal. It is called A Fireman's Christmas Eve, and is by all odds the biggest thing ever put on the vaudeville stage in this country. One of the scenes shows a fire engine drawn by two fiery steeds, going at full speed, a treadle similar to the one in Ben Hur being used. The act was put together by Claude L. Hagen, who has already booked it for a long run at the Olympia, Paris. Manager Proctor has secured it for one week before the outfit is shipped across the ocean. The act will be described in detail in next week's MIRROR.

ZELMA RAWLSTON RETURNS.

Zelma Rawlston returned to New York a few days ago, after a delightful European trip, combining business and pleasure. Upon her arrival in London Miss Rawlston was immediately engaged to appear at the Palace, and her new specialty made such a very favorable impression that she was given a return engagement, which she will fill next Summer, at the conclusion of the long American tour she has already booked. Miss Rawlston spent a few days in Paris, and also visited for several weeks with her aunt, a wealthy German lady, who has a

magnificent estate near the Rhine. The little comedienne is the picture of health, and her vacation seems to have done her a world of good, as her cheeks are as rosy as two ripe apples and her eyes have the sparkle that comes only from a superabundance of energy. She is well equipped for her season's work, which she is approaching with eager anticipation.

VAUDEVILLE JOTTINGS.

Eugene Landt, juvenile singing and dancing comedian, is now in his fifth week with the Great Dionne, magician and illusionist as a vaudeville feature. He reports success in his new monologue, written for him by H. Leroy Gray.

Billy McClain was presented with a Great Dane dog, valued at \$200, by James Goodall, of Philadelphia, proprietor of the Goodall Club, during his engagement in the Quaker City.

Charles Leonard Fletcher closes this week in Providence the most successful engagement he has ever played on the Keith circuit. Excepting one week's rest on account of illness, he has played continuously since his return from England last July. Next week he will go for a two weeks' hunting trip in the Maine woods, resuming work in Chicago Nov. 23. He is booked solid until Jan. 20, when he will sail for England to play season of return engagements in London and the provinces.

The Twin Nices have been engaged by Manager R. A. Myers to open at the new Maryland Theatre, Baltimore, early in November, supporting Mabel McKinley and a co. of players.

Blockson and Burns have just closed a very successful engagement at Shea's Theatre, Buffalo, N. Y., and have been rebooked as a special feature for Christmas week at the same house. For the past two years these performers have played six months of each year at the London Alhambra and the Folies Bergere, Paris. This year they have postponed their European engagements, owing to the great demand for their services by American managers.

During the engagement of Al. Lawrence at Poll's, New Haven, week of Oct. 12, he and his wife entertained as a guest Carrie Riely, of Bridgeport, Conn.

Edwin Latell opened his season at Shea's, Buffalo, with Toronto to follow, after which he will return to New York.

Owing to the sudden illness of Gladys Rankin in Buffalo last week Pauline Moran was put in the bill at Shea's to take her place. Miss Moran will also play Shea's, Toronto, this week.

Arthur Nelstone, the "society entertainer," is making a tour of South Africa.

Al. Lawrence and Callahan and Mack, while still engaged at Jacques' Theatre, Waterbury, Conn., were guests of the Eagles' Fair, and were met with a royal "Eagle welcome." They afterward attended a banquet tendered by Mayor Kilbuck, of Waterbury. Martin J. Gray, S. D. Grand President of the Eagles, and Henry E. Norris, City Clerk of New Haven, worthy President of Aerie No. 242, given at the Hotel Broadway by the Waterbury Aerie 570, which attended in a body, 600 strong.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Adams-Evans, Trio—Pastor's, N. Y., 26-31.

Adams Trio—Shea's, Buffalo, 26-31.

Aaga-H and R., Brooklyn, 26-31.

Abern, Five, The—Hashagan's Auditorium, St. Louis, 26-31.

Albano Troupe—Keith Bijon, Phila., 26-31. Avenue, Pittsburgh, Nov. 2-7.

Alexius—Orph., Denver, 26-31.

ALDRICH, CHARLES T.—Shea's, Buffalo, 26-31.

Allen, Pearl and Violet—Orph., Kansas City, 26-31.

Orph., Nov. 2-7.

Almont and Dumont—Orph., Kansas City, 26-31.

Amoros, Mlle.—Avenue, Pittsburgh, 26-31.

Amoros-Werner Troupe—Cook's, Rochester, Nov. 2-7.

Antrim and Peters—Columbian, St. Louis, 26-31.

Armstrong and Wright—Keith's, Phila., 26-31.

Arvello—Portland Theatre, Portland, Me., 26-31.

Keith's, Pawtucket, R. I., Nov. 2-7.

Armin and Wagner—Proctor's, Albany, 26-31.

Ascroft and Mlle. Eddie—Lawrence, 26-31, Lowell, Nov. 2-7.

Ashton, Margaret—Canterbury, London, Eng., Nov. 2-14.

Avon Comedy Four—Empire, Hoboken, 26-31.

Baggenssens, The—Pole du Nord, Brussels, Bel., 26-31.

Bailey and Fletcher—Cook's, Rochester, 26-31.

Baker and Lynn—Chase's, G. O. H., Washington, D. C., 26-31.

Banks and Winona Winter—Mechanics' Hall, Salem, 26-31.

Bardley, Prof. W. G.—Arch St. Museum, Phila., 26-31.

Barnard, George—Lion Palace, N. Y., 26-31.

Barry, Mr. and Mrs. Jennie—H. and B., 26-31.

Bates Musical Trio—Keith's, N. Y., 26-31.

Bastie—Arch St. Museum, Phila., 26-31.

Bailey, Nora—Circle, N. Y., 26-31.
 Beldin and Arthur—Keith's, Boston, 26-31.
 Belmont and Mac—Orph., Denver, 26-31. Orph., San Francisco, Nov. 2-7.
 Bennett and Young—Cleveland, 26-31.
 Bennett, Laura—Portland, Me., 26-31.
 Bentley, Musical—Keith's, N. Y., 26-31.
 Bennett, Margaret—Orph., N. Y., 26-31.
 Big Three Minstrels—Castro's, Lowell, 26-31.
 Binkley, Florence—Chicago, 26-31.
 Black, Edward, and Wife—Duquesne, Pittsburgh, 26-31.
 Black, James E.—Proctor's 5th Ave., N. Y., 26-31.
 Blackman and Burns—Poll's, New Haven, 26-31. Poll's, Hartford, Nov. 2-7.
 Blackman and Burns—Orph., Kansas City, 26-31. Orph., New Orleans, Nov. 2-7.
 Blackman, Four—Troy, N. Y., 26-31.
 Blackman—People's, Cincinnati, 26-31. Buckingham, Louisville, Nov. 2-7.
 Bouval and Adelaide—A. and S., Boston, 26-31.
 Bradshaw, Charles H. and Co.—Keith's, N. Y., 26-31.
 Brandon and Willet—H. and B., Brooklyn, 26-31.
 Brennan, George—Orph., Cincinnati, 26-31.
 Britton, The—Orph., Kansas City, 26-31.
 Brooks Brothers—Keith's, Boston, 26-31.
 Brooks, Herbert—Keith's, Providence, Nov. 2-7.
 Brooks, Herbert—Orph., 26-31.
 Brown and Bartlett—Orph., Baltimore, 12-31.
 Brown and Bartlett—Keith's, N. Y., 26-31.
 Brown Brothers and Wright—Poll's, New London, 26-31.
 BROWN, WHISTLING TOM—Orph., San Francisco, 12-31. Orph., Los Angeles, Nov. 1-15.
 Brownings, The—Park Youngstown, O., 26-31.
 Bruns and Nina—Barboursville, O., 26-31. Greenville, Pa., Nov. 2-7.
 Bryant and Saville—Orph., Omaha, 26-31.
 Buckley, Mr. and Mrs. Charles—Poll's, Hartford, 26-31.
 Burch, Mr. and Mrs. Jack—Hopkins', Louisville, 26-31.
 Burke and Le Roy—Poll's, Hartford, 26-31.
 Burke, Moller and Teller—Empire, Nottingham, 26-31.
 Cambridge and Brleton, London, Eng., Nov. 2-7.
 Burkhardt—Arch St. Museum, Phila., 26-31.
 Burkhardt, Arthur H. and S., N. Y., 26-31. Circle, N. Y., Nov. 2-7.
 Burns, Harry—Empire, Lorain, O., 26-31. Empire, St. Paul, Minn., Nov. 2-7.
 Burrill and Hyams—Duquesne, Pittsburgh, 26-31.
 Burton and Brooks—Duquesne, Pittsburgh, 26-31. Empire, Cleveland, Nov. 2-7.
 Bush, Frank—Haymarket, Chicago, 26-31.
 Byron and Blanch—Arch St. Museum, Phila., 26-31.
 Cadieux—Lecroix, Boston, 26-31.
 Cahill, William—Duquesne, Pittsburgh, Nov. 2-7.
 Caine, Maud Day—Howard, Boston, 26-31.
 Callahan and Mack—Poll's, Hartford, 26-31.
 Campbell and Webster—Orph., N. Y., 26-31.
 Capelli, Milly—Avenue, Pittsburgh, 26-31.
 Carlin and Otto—Avenue, Pittsburgh, 26-31.
 Carlton and Terra—Orph., Omaha, 26-31.
 Carr, Emma—Avenue, N. Y., 26-31.
 Carr and Burns—Cleveland, 26-31.
 Carter and Rose—H. and S., N. Y., 26-31.
 Carter and Rose—Orph., Chicago, 26-31.
 Carson, Emma—Avenue, N. Y., 26-31.
 Cassin, Jack—Fort Wayne, Ind., 26-31. Peru Nov. 2-7.
 Charles, Carl—Empire, Denver, 26-31.
 Cherrin and Bates—Keith's, N. Y., 26-31.
 Chesley, Alice—Castro's, Lowell, 26-31.
 Christina's Animals—Cook's, Rochester, 26-31.
 Clara, Helen—Orph., Baltimore, Sept. 21—Indefinite.
 Clark and Temple—Keith's, Pawtucket, 26-31.
 Clayton, James and Jasper—Orford, London, Nov. 2-12.
 Clifford and Burke—Avenue, Pittsburgh, 26-31.
 Clifford, Billy—Single—Columbia, St. Louis, 26-31. O. H., Chicago, Nov. 2-7.
 Colby Family—Orph., Utica, N. Y., 26-31. Cook's O. H., Rochester, Nov. 2-7.
 COLE AND JOHNSON—Keith's, N. Y., 19-31.
 Cole and Warner—Chase's Empire, Cleveland, 26-31.
 Coleman, Emma—Lecroix, Boston, 26-31. Castro's, Lowell, Nov. 2-7.
 Collins and Collins—Keith's, Boston, 26-31.
 Collins and Hart—Orph., Brooklyn, 26-31.
 Comer, Emma—Lecroix, Boston, 26-31.
 Columbia Trio—O. H., Memphis, 26-31. Chase's, Washington, D. C., Nov. 9-14.
 Comstock and Co., Laura—Poll's, New Haven, 26-31.
 Corbett, James J.—Proctor's 23d St., N. Y., 26-31.
 Corrigan, Emmett, and Co.—Columbia, St. Louis, 26-31.
 Couture and Gillette—Keith's, Boston, 26-31.
 Cox, Ray—Pastor's, N. Y., 26-31.
 Craig and Ardell—People's, Cincinnati, 27-31. Buckingham, Louisville, Nov. 2-7.
 Crane, Mr. and Mrs. Gardner—Poll's, New Haven, 26-31.
 Crawford and Manning—Orph., San Francisco, 26-31. Keith's, Boston, 19-31.
 CRESSY, WILL M., AND DAYNE, BLANCHE—Keith's, Boston, 19-31.
 Crimmins and Gore—Proctor's, Albany, 26-31.
 Cronin and St. Alva—Keith's, N. Y., 26-31.
 Crouch and Richards—Castro's, Lowell, 26-31.
 Cushman, Holcomb and Curtis—H. and S., N. Y., 26-31.
 Dacy, Chase and Ward—Orph., Davenport, Ia., 26-31.
 Dancin Violinist—Empire, Hoboken, 26-31.
 Daniela, Mrs. H. S.—Avenue, Pittsburgh, 26-31.
 Daniela, Walter—Avenue, Pittsburgh, 26-31.
 Darrow, Mr. and Mrs. George—Orph., New Orleans, 26-31. Hopkins', Louisville, Nov. 8-15.
 DAVIS AND MACAULEY—Empire, Hoboken, 26-31.
 Davis, George C.—Docket's, Wilmington, Del., 19-24. Chase's, Washington, D. C., 26-31.
 Day, George W.—Circle, N. Y., Nov. 2-7.
 Dayne, Blanche—Keith's, Boston, 26-31.
 De la, La Belle—H. and S., Brooklyn, 26-31. Chase's, Washington, D. C., Nov. 2-7.
 De Bierre and Co.—Empire, London, Eng., 26-31.
 De Hollis and Valora—Haymarket, Boston, 26-31.
 De Lacy—Empire, Baltimore, 19-31.
 De Rimer and Sully—Shes's, Springfield, Mass., 26-31.
 Delmore and Lee—Orph., Brooklyn, 26-31.
 Delmore and Wilson—Tivoli, Cape Town, S. A., 14-Nov. 26.
 Delmore Sisters—Bastable, Syracuse, 26-31. H. and S., N. Y., Nov. 2-7.
 De Mutha, The—Atlantic Gardens, N. Y., 26-31.
 Denver, Ruth, and Co.—Lecroix, Boston, 26-31.
 De Van Sisters—Columbia, St. Louis, 26-31.
 Deveau, Hubert—Castro's, Fall River, 26-31. Castro's, Lawrence, Nov. 2-7.
 De Voe, Eddie—Empire, Hoboken, 26-31.
 Dickson, Charles and Co.—Orph., Kansas City, 26-31. Orph., Omaha, Nov. 2-14.
 Dillon and Bailey—Lecroix, Pittsburgh, 26-31.
 Dillon Brothers—Olympic, Chicago, 26-31.
 DOUGLASS SISTERS—Tivoli, Cape Town, S. A., Sept. 25-Oct. 31.
 Down, Nelson T.—Orph., Kansas City, 26-31. Orph., New Orleans, Nov. 2-7.
 Doyle and Granger—Olympic, Chicago, 26-31.
 Doyle, Edward—London, Eng.—Indefinite.
 Drake—Star, Hamilton, Can., 26-31.
 Dresser, Louise—H. and S., N. Y., 26-31.
 Dresser, Marie—Springfield, Mass., 26-31. Park, Worcester, Nov. 2-7.
 Drew, John E.—Castro's, Fall River, 26-31. Castro's, Lawrence, Nov. 2-7.
 Drew, Mr. and Mrs. Sidney—Avenue, Pittsburgh, 26-31.
 Duncan, A. O.—H. and S., N. Y., 26-31.
 Dyer, Billy—Morynham's, Rochester, 6-Nov. 8.
 Earl and Wilson—Lecroix, Boston, 26-31.
 Eckert and Berg—Portland, Me., 26-31.
 Eckhoff and Gordon—Empire, Hoboken, 26-31.
 Edouard and Edwards—Keith's, Providence, 26-31.
 Edwards, Charles and Co.—Orph., New Orleans, 26-31. Columbia, Cleveland, Nov. 9-14.
 Eight Vassar Girls—Portland Theatre, Portland, Me., 19-24.
 Eldons, Two—Fort Wayne, Ind., 26-31. Peru Nov. 2-7.
 Eldridge, Press—Keith's, Phila., 26-31.
 Emerson and Omega—Castro's, Fall River, 26-31.
 Castro's, Lawrence, Nov. 2-7.
 Emmons, Frank—Fort Wayne, Ind., 26-31. Peru Nov. 2-7.
 Empire Comedy Four—St. Paul, 26-31.
 Empire City Quartette—Palace, Boston, 26-31. Dewey, N. Y., Nov. 2-7.
 Engstrom Sisters—Lecroix, Boston, 26-31.
 Ernest, Charles—Orph., Omaha, 26-31.
 Ethard, Naomi—Keith's, Providence, 26-31.
 Fadette Orchestra—Jeffers', Saginaw, 19-31. Shes's, Buffalo, Nov. 2-14.
 Farson and Fay—Proctor's 5th Ave., 26-31.
 Faust Comedy Trio—Poll's, Waterbury, 26-31. Poll's, New Haven, Nov. 2-7.
 Fay, Elsie—Keith's, N. Y., 26-31.
 Fay, Elsie—Poll's, New Haven, 26-31. Poll's, Bridgeport, Nov. 2-7.
 Feld and Ward—Lecroix, Syracuse, 26-31.
 Feldman and Richards—Empire, Pueblo, 18-31.
 Felix and Harry—Duquesne, Pittsburgh, 26-31. Empire, Cleveland, Nov. 2-7.
 Ferrar, Cole and Co.—Castro's, Lowell, 26-31.
 Ferguson and Mack—Pastor's, N. Y., 26-31.
 Fields, Fanny—Tivoli and Oxford, London, 6-Nov. 28.
 Field, W. C.—Tivoli, Sydney, Australia, Aug. 24-Nov. 15.
 Fields and Whalen—Proctor 5th Ave., N. Y., 26-31.
 Fletcher, Charles Leonard—Keith's, Providence, 26-31.
 Flison, Al., and Miss Lee—Errol—Keith's, Phila., 26-31.
 Fisher and Clark—O. H., Chicago, 26-31.
 FISHER, W. M., AND MRS. PERKINS—Shes's, Buffalo, 26-31. Shes's, Toronto, Can., Nov. 2-7.
 FLETCHER, CHAS. LEONARD—Keith's, Providence, 26-31.
 Flynn, Joe—Orph., Brooklyn, 26-31.
 Flore, Nellie—Poll's, New Haven, 26-31.
 Fogarty, Frank—Castro's, Lowell, 26-31.
 Foley Brothers—Keith's, Boston, 26-31.

Forster, Willard—Fort Wayne, Ind., 26-31. Peru Nov. 2-7.
 Fowler, Bertie—Avenue, Pittsburgh, 26-31.
 Franklin, Irene—Orph., Omaha, 26-31. Orph., Denver, Nov. 2-7.
 Foster and Mac—Empire, Shepherd's Bush, London, Eng., 26-31.
 Froy and Fride—Albany, 26-31. Royal, Montreal, Can., Nov. 2-7.
 Gailagher and Barry—Cook's, Rochester, 26-31.
 Gailagher and Vincent—H. and B., Brooklyn, N. Y., 26-31.
 Garrison, Jules and Ella—Cook's, Rochester, 26-31. Keith's, Nov. 2-7.
 Gibson and Nash—Palm Garden, Omaha, 19-31.
 Gibson, Lottie—Lecroix, Syracuse, 26-31.
 Gilbert John—Keith's, Providence, 26-31.
 GILBERT AND MURRAY—Park, Youngstown, O., 26-31. Detroit, Nov. 2-7.
 Girard, Francis—Keith's, Phila., 26-31.
 Girl With the Auburn Hair—Cook's, Rochester, 26-31.
 Gladstone, Lotta—Colonial, Cleveland, 26-31. Orph., Brooklyn, Nov. 2-7.
 Glenroy, James Richmond—Orph., Kansas City, 26-31. Orph., New Orleans, Nov. 2-7.
 Godfrey, Hal—Orph., N. Y., 26-31. Theatre, Peoria, Ill., 26-31. Orph., Omaha, Nov. 9-14.
 Goines and Hazard—Castro's, Fall River, 26-31.
 Goldsmith and Hoppe—Proctor's 5th Ave., N. Y., 26-31.
 Goodman, Musical—Castro's, Fall River, 26-31. Castro's, Lawrence, Nov. 2-7.
 Grant, George—Shes's, Toronto, Can., 26-31.
 Gray, Ed—Keith's, Boston, 26-31.
 Greene and Werner—Pastor's, N. Y., 26-31.
 Hale and Sade—H. and B., Brooklyn, N. Y., 26-31.
 Hale and Francis—Orph., Brooklyn, N. Y., 26-31.
 Hall, Pauline—Orph., Denver, 26-31.
 Hanly and Jarvis—Haymarket, Chicago, 26-31.
 Harb, Willie and Edith—Keith's, Boston, 26-31.
 Hart, John R.—Keith's, Providence, 26-31.
 Haskell, L.—Orph., 26-31. Ave., N. Y., 26-31.
 Hathaway's Monkeys—Pastor's, N. Y., 26-31.
 Hawthorn, Low—Olympic, Chicago, 26-31.
 Hayes, Edmund—Howard, Boston, 26-31.
 Heath and Kresla—Cours d'Alena, Spokane, Wash., 26-31.
 Hecklow and Wheeler—Ray, Anderson, 26-Nov. 7.
 Hecklow, Charles—Ray, Anderson, 26-Nov. 7.
 Hedman, The—Proctor's 23d St., N. Y., 26-31.
 Heiler and Mealy—O. H., Memphis, 26-31.
 HELM, EDITH—Circle, N. Y., 26-31. Duquesne, Pittsburgh, Nov. 9-14.
 Henry and Rose—Proctor's 23d St., N. Y., 26-31.
 Henry and Rose—Temple, Lowell, 26-31. A. and S., Boston, Nov. 2-7.
 Hickey and Nelson—Orph., Brooklyn, N. Y., 26-31.
 Hillard, Robert—Olympic, Chicago, 26-31. Haymarket, Chicago, Nov. 2-7.
 Hilton, Lillian, Niagara Falls, 26-31.
 Himmans, The—Arch St. Museum, Phila., 26-31.
 Hodges and Launchman—Haymarket, Chicago, 26-31. O. H., Chicago, Nov. 2-7.
 Hoey, May—Arch St. Museum, Phila., 26-31.
 HOOD, A. J.—Poll's, Waterbury, Conn., 26-31.
 Hollands, The—Pastor's, N. Y., 26-31.
 Hollways, The—Cleveland, 26-31.
 Holmes and Wadsworth—Columbia, St. Louis, 26-31.
 Homer, Mason and Co.—Circle, N. Y., 26-31.
 Hooper Zouaves—Castro's, Lawrence, 26-31.
 Hoey and Lee—Keith's, Phila., 26-31.
 HOUDINI, HARRY—Central Theatre, Dresden, Saxony, 26-31.
 Howard and Harris—Keith's, N. Y., 26-31.
 Howard Brothers—Columbia, Cincinnati, 26-31. Cook's, Rochester, Nov. 2-7.
 Howe and Scott—Proctor's 23d St., N. Y., 26-31.
 Howley and Leslie—Mechanic Hall, Salem, Mass., 26-31.
 Humberty, Henri—Lecroix, Chicago, 26-31.
 Humes, Rose and Lewis—Pastor's, N. Y., 26-31. Dock-stader's, Wilmington, Del., 26-31.
 Huntington, Wright, and Co.—Orph., Omaha, 26-31.
 Hyde's Comedians—Cleveland, 26-31.
 Jennings and Jewell—Cinegraph, Spokane, 26-31. The City, Cleveland, 26-31.
 Johnson Bros.—Arch St. Museum, Phila., 26-31.
 Johnson and Wells—Portland Family Theatre, Portland, Me., 26-31.
 Johnsons, Jugglers—Poll's, Hartford, 26-31.
 Johnstone and Cook—Greenwich, 26-31. Woolwich, Nov. 2-7.
 Johnstone, Menefee, and Co.—JOHNSONS, MUSICAL—Palace, Boston, 26-31.
 Jones, Irving—Mechanic Hall, Salem, 26-31.
 Jordana, Juggling—Olympic, Chicago, 26-31.
 Juniper and Robinson—Howard, Boston, 26-31.
 Kaufman, The—Olympic, Chicago, 26-31.
 Keane, J. Warren—Olympic, Chicago, 26-31. Temple, Louisville, Nov. 2-7.
 Kearney and Duryea—Poll's, Waterbury, 26-31. Poll's, Hartford, Nov. 2-7.
 Keaton, Three—O. H., Indianapolis, 26-31. Columbia, Cincinnati, Nov. 2-7.
 Keenan, Frank, and Co.—Portland, Me., 26-31.
 Kelly, Alfred—Proctor's 23d St., N. Y., 26-31.
 Kelly, Jules—Proctor's 23d St., N. Y., 26-31.
 Kelly, Three Sisters—Keith's, Providence, 26-31. Keith's, N. Y., Nov. 2-7.
 Kelly and Sully—Orph., Chicago, 26-31.
 Kenna, Charles—Columbia, Cincinnati, 26-31. Shes's, Buffalo, Nov. 2-7.
 Kennedy and Rooney—Columbia, St. Louis, 26-31.
 Kent and Elsie—Lewiston, Me., 26-31. Brockton, Mass., Nov. 2-7.
 Kenton, Dorothy—Main St., Peoria, Ill., 26-31.
 Keller, Jules—Proctor's 23d St., N. Y., 26-31.
 Keogh and Ballard—Orph., Denver, 26-31. Avenue, Detroit, Nov. 2-7.
 Kernell, John—Duquesne, Pittsburgh, 26-31.
 Kiehl, Clara—Avenue, Pittsburgh, 19-24.
 Klein and Clifton—Howard, Boston, 26-31.
 Klein, Ott—Brothers, N. Y., 26-31. Poll's, Bridgeport, 26-31. Poll's, Waterbury, Nov. 2-7.
 Kleisla, Musical—Cleveland, 26-31.
 Krumpholtz, Sadie—A. and S., Boston, 26-31.
 Kullman, Fritz—Proctor's 23d St., N. Y., 19-24.
 "La Belle"—Fort Wayne, Ind., 26-31. Peru Nov. 2-7.
 La Belle Blanche—Proctor's 5th Ave., N. Y., 26-31.
 La Chaire—Hoboken, 26-31.
 Landt, Eugene—Keene, N. H., 26-31. Hyde Park, Mass., Nov. 2-7.
 Lang and Long—Arch St. Museum, Phila., 26-31.
 Lavinia, Lavinia—Hopkins', Louisville, Nov. 2-7.
 Letell, Ed—Shes's, Toronto, 26-31.
 Lewis and Leonard—Proctor's 23d St., N. Y., Nov. 9-14. Proctor's 5th Ave., 19-21.
 Lawrence, Al—Poll's, Hartford, 26-31. Keith's, Phila., Nov. 2-7.
 Lee Children—Edison, Seattle, Wash., 26-31.
 Lee, Henry—Keith's, N. Y., 26-31.
 Le Fèvre and Lavinia—Proctor's 23d St., N. Y., 26-31.
 Leon and Adeline—Duquesne, Pittsburgh, 26-31. Empire, Cleveland, Nov. 2-7.
 Leonard, James and Sadie—O. H., Chicago, 26-31.
 Lewis and Clark—Orph., Chicago, 26-31.
 Le Voe and Alma—Proctor's 23d St., N. Y., 26-31.
 Lewis and Ryan—Chase's, Washington, 26-31.
 Liddy, A. and S., Boston, 26-31.
 Litchfield, Mr. and Mrs. Nell—Poll's, Bridgeport, Nov. 2-7.
 Lita's Spaniards—Proctor's 5th Ave., N. Y., 26-31.
 Livingston, Three—Duquesne, Pittsburgh, 26-31. Empire, Cleveland, Nov. 2-7.
 Lloyd and Walton—Orph., Brooklyn, 26-31.
 Lloyd, Herbert—Orph., San Francisco, 19-Nov. 1.
 Lovitts, The—Shes's, Toronto, Can., 26-31.
 Love and Love—Cinegraph, Spokane, Wash., 19-24.
 Lulaine-Darrell Trio—Hippodrome, Ton-y-Pandy, Wales, 26-31.
 Lyons—Orph., Baltimore, 26-31.
 Lytton and Gerold—Orph., Kansas City, 26-31. Orph., Omaha, Nov. 1-8.
 MURPHY, MR. AND MRS. MARK—Columbia, St. Louis, 26-31. O. H., Chicago, Nov. 2-7.
 McCarthy, Myra—Orph., New Orleans, Nov. 2-7.
 McCarron and Carr—Fech's, Oakland, 26-31.
 McDonald, Lewis—Norton, Springfield, Mass., 26-31.
 McDonald and Huntington—Pastor's, N. Y., 26-31.
 McIntire and Rice—Castro's, Lawrence, 26-31.
 McMahon and Chappelle—Park, Youngstown, 26-31.
 McMahon's Watermelon Girls—Park, Youngstown, 26-31.
 McMahon's Toronto, Can., Nov. 2-7.
 McNamee—Arch St. Museum, Phila., 26-31.
 McWaters, Tyson, and Co.—Orph., San Francisco, 26-31.
 Mack, Eddie—Shes's, Buffalo, 26-31.
 Maguire, The—Castro, Fall River, Nov. 2-7. Castro's, Lawrence, Nov. 2-7.
 Maher, Agnes—Orph., Baltimore, 26-31.
 Maher, Agnes—Orph., Kansas City, Nov. 2-7. Orph., Circuit, Omaha, 9-16.
 Major Sisters—Poll's, Hartford, 26-31. Poll's, Bridgeport, Nov. 2-7.
 Manhattan Comedy Four—Empire, London, Eng., 26-31.
 Mansfield and Wilbur—Orph., Brooklyn, 26-31.
 Marcel, Jean—Chase's, Washington, D. C., 26-31.
 Marion and Aldo—Orph., Denver, Col., 26-31.
 Marinella, The—Empire, Lorain, O., 26-31.
 Marina, Three—Circle, N. Y., 26-31.
 Martin and Ridgeway—Columbia, St. Louis, 26-31.
 Mascotte, Violet—Howard, Boston, Aug. 17—Indefinite.
 Mason, George—Haymarket, Chicago, 26-31.
 Mason and Mason—Poll's, Waterbury, Conn., 26-31.
 Mathews, Juggling—Orph., Denver, Nov. 9-16.
 Mayon John, and Co.—Pastor's, N. Y., 26-31.
 Mass and Massette—Shes's, Buffalo, 26-31.

Meers, Three—Baltimore, Md., 19-31.
 Meredith Sisters—O. H., Chicago, 26-31.
 Merrell, Three—Castro's, Lowell, 26-31.
 Merrells, Marcellus—Lecroix, Boston, 26-31.
 Merritt, Hal—Cook's, Rochester, 26-31.
 Mettling and Bean—Edison, Muscoula, Mont., 26-31.
 Meyer, Irving—A. and S., Boston, 26-31.
 Middle and Love—O. H., Chicago, 26-31.
 Middle, Charles—Chase's, Washington, D. C., 26-31.
 Miller and Kresla—Louisville, Ky., 26-31.
 Mitchell, Cora, and Plicka—Castro's, Lawrence, 26-31.
 Mitchell and Love—O. H., Chicago, 26-31.
 Mitchell, Three—Keith's, Boston, 26-31. Salem, Mass., Nov. 2-7.
 Molasso Salvaggi Troupe—Keith's, Providence, 26-31.
 Monroe, Lucie—Proctor's 5th Ave., N. Y., 26-31.
 Monroe, Mack and Lawrence—Orph., Brooklyn, 26-31.
 Montrell—Lieberich's, Bremen, Ger., 19-31.
 Montrose Troupe—H. and B., Brooklyn, 26-31.
 Moore and Hobbs—Howard, Boston, 26-31.
 Moore and Littlefield—Detroit, 26-31. Chicago Nov. 2-14.
 Moran, Pauline—Shes's, Toronto, 26-31.
 Morris and Bowen—Castro's, Fall River, 26-31. Castro's, Lawrence, Nov. 2-7.
 Morley and Rich—Keith's, Providence, 26-31.
 Morton, Four—Cleveland, 26-31.
 Mosher's Dogs—New Haven, 26-31.
 MOTO GIRL—Olympic, Paris, Jan. 15.
 MURPHY, J. A., AND WILLARD, ELOISE—Proctor's, Albany, 26-31. Pastor's, N. Y., Nov. 2-7.
 Murphy and Nichols—H. and B., Brooklyn, 26-31.
 Murray, Elizabeth—Temple, Detroit, 26-31. Chicago Nov. 2-7.
 Murtha, John H.—Main St. Theatre, Peoria, Ill., 26-31.
 Nagle and Adams—Dock-stader's, Wilmington, Del., 26-31.
 Nawn, Tom, and Co.—Haymarket, Chicago, 26-31.
 Naynon's Birds—Keith's, Boston, 26-31.
 Nelson, Mass.—Howard, Boston, 26-31.
 Nelson, The—Proctor's 5th Ave., N. Y., 26-31.
 Nelsa, Ruth—Haymarket, Chicago, 26-31.
 Neola—Smith Opera House, Grand Rapids, Mich., 18-24.
 Neuman and Neuman—Proctor's 23d St., N. Y., 26-31.
 Newell and Niblo—Pastor's, N. Y., 26-31.
 Newman, Joseph—Orph., Kansas City, Nov. 1-7. Orph., Omaha, 9-14.
 Nicholson, Four—Olympic, Chicago, 26-31.
 Nirvana—Keith's, Providence, 26-31.
 Normana, Five—Gayety, Brooklyn, 26-31. Newark, N. J., Nov. 2-7.
 Norworth, Jack H. and S., N. Y., 26-31.
 Norton, Talkative Miss—Haymarket, Chicago, 26-31. Columbia, St. Louis, Nov. 2-7.
 NOSSES, THE FIVE—Dixie's, Scranton, 26-31.
 Nowlin, Dave—Norfolk, Va., 26-31. Richmond Nov. 2-7.
 Nowlin, Dave—Norfolk, Va., 26-31. Richmond Nov. 2-7.
 O'Brien Troupe—Lecroix, Boston, 26-31.
 O'Neil, John L.—Nov. 1-7.
 O'Rourke, George—Shes's, Lowell, 26-31.
 Ordair, Mile—Orph., Baltimore, 26-31. Indefinite.
 Orner, Inga—Century, Kansas City, 26-31.
 Orpheus Comedy Four—People's, Cincinnati, 26-31. Buckingham, Louisville, Nov. 2-7.
 Osborn and Daly—Haymarket, Chicago, 26-31.
 Osaker City Quartette—Olympic, Chicago, 19-24.
 Oulley Brothers—Mechanics Hall, Salem, Mass., 26-31. H. and B., Brooklyn, Nov. 2-7.
 Quartette, Basque—H. and B., Brooklyn, 26-31.
 Rae and Broome—Park, Youngstown, O., 26-31.
 Rackett and Hazard—Sadler's Wells, London, 26-31.
 Rackett and Hazard—Sadler's Wells, London, 26-31.
 Ramon, Casino, Paris, France, Nov. 1-30.
 Ramon and Arno—Cook's O. H., Rochester, N. Y., 26-31.
 Rankin, Phyllis—Shes's, Buffalo, 19-24.
 Rapoli—Colonial, Cleveland, 19-24.
 Rapoli Sisters—Orph., San Francisco, 12-24. Orph., Los Angeles, 26-Nov. 7.
 Ravelle, Nellie—O. H., Chicago, 26-31.
 Ray, Johnny and Emma—Keith's, Boston, 26-31.
 Raymond and Bartolina—Arch St. Museum, Phila., 19-24.
 Rapina—Orph., Brooklyn, 26-Nov. 16.
 Parker's Dogs—Haymarket, Chicago, 26-31.
 Parker's Dogs—Haymarket, Chicago, 26-31.
 Paulinetti and Pique—Grand Hotel, Eng., Nov. 9-14.
 Pilot, Mon—Keith's, Phila., 26-31.
 Pittingill and De Forest—Castro's, Lawrence, 26-31.
 Pittingill and De Forest—Castro's, Lawrence, 26-31.
 Pierce and Maise—Poll's, Waterbury, 26-31. Poll's, New Haven, Nov. 2-7.
 Pilot, Juggler—Keith's, Phila., 26-Nov. 7.
 Pille's Dogs—O. H., Chicago, 26-31.
 Preston, Clara—Olympic, Chicago, 26-31.
 Primrose, George—Keith's, Boston, 26-31.
 Prince and Prince—O. H., Chicago, 26-31.
 Princess Branda—A. and S., Boston, 26-31.
 Princess Lawrence—Orph., Omaha, 26-31.
 Purcell and Brooks—Empire, Hoboken, 26-31.
 Raymond, Alice—Park, Youngstown, O., 26-31.
 Raymond, Maud—Orph., Brooklyn, 26-31.
 Raymond Musical Trio—Howard, Boston, 26-31.
 Rays, Three—Davenport, Ia., 26-31.
 Rawlston, Zelma—Chase's, Washington, D. C., 26-31.
 Reed, Shes's, Phila., 26-31.
 Reed's Bull Terriers—Portland, Me., 26-31.
 Reid and Gilbert—Gayety, Brooklyn, 26-31. Wald-mann's, Newark, N. J., Nov. 2-7.
 Reid and Gilbert—Gayety, Brooklyn, 26-31.
 Reid and Woods—People's, Cincinnati, 26-31. Buckingham, Louisville, Nov. 2-7.
 Reid, Pat—People's, Cincinnati, 26-31. Buckingham, Louisville, Nov. 2-7.
 Reynard, Ed F.—Temple, Detroit, 26-31. Olympic, Chicago, Nov. 2-7.
 Rendel, Rosie—Keith's, Phila., 26-31.
 Rice Family—Lecroix, Boston, Nov. 9-14.
 Rice, Fanny—Shes's, Buffalo, 26-31.
 Rickett, A. and S., Boston, 26-31.
 Rio Brothers—Orph., Omaha, 26-31.
 Ritter, Max—Keith's, N. Y., 26-31.
 Roatline, Adeline, and Stenora—Keith's, Providence, 26-31.
 Robbins, A. D.—Keith's, Boston, 26-31.
 Robbins and Childers—Olympic, Chicago, 26-31.
 Roberts and Nelson—Springfield, 26-31.
 Roberts and Wilfredo—Keith's, Phila., 26-31.
 Robyns, Mr. and Mrs. Jeffers, Saginaw, Mich., 26-31.
 Rochford and May—Casino, Lawrence, 26-31.
 Rogers, Cora—Cinegraph, Chicago, 26-31.
 Rooney Sisters—Keith's, N. Y., 26-31.
 Roze and Taft—Castro's, Lowell, 26-31.
 Rose, R. J.—Keith's, Phila., 26-31.
 Rossini, William—Olympic, Chicago, 26-31.
 Ross and Fenton—Circle, N. Y., 26-31.
 Rowan, A. P.—Orph., San Francisco, 12-24. Orph., Los Angeles, 26-Nov. 7.
 Rowan, Charles—Duquesne, Pittsburgh, 26-31. Empire, Cleveland, Nov. 2-7.
 Rowan Midgates—Duquesne, Pittsburgh, 26-31. Empire, Cleveland, Nov. 2-7.
 Rowan, Novelty Theatre Circuit, 12-31.
 Russell Brothers—Duquesne, Pittsburgh, 26-31. Empire, Cleveland, Nov. 2-7.
 RYAN, THOMAS J., AND RICHFIELD, MARY—Keith's, Providence, 26-31.
 Ryals, Charles and Lavinia—Washington, D. C., 26-31.
 Sahawit—Wintergarten, Berlin, Ger., 19-31.
 Sallor and Barabretto—Shes's, Buffalo, 26-31.
 Sanford Sisters—Keith's, Providence, 26-31.
 Sanford and Barabretto—Shes's, Buffalo, 26-31.
 Saxon, Charles and Minnie—O. H., Chicago, 19-24.
 Saxon, Pauline—Proctor's 12th St., N. Y., 26-31.
 Proctor's, Albany, Nov. 2-7.
 Schenck Brothers—Orph., Omaha, 26-31.
 Scott and Wilson—Century, Kansas City, 26-31.
 Scott Brothers—H. and S., N. Y., 26-31.
 Senecal—Keith's, Boston, 26-31.
 Seymour and Dupre—Keith's, Boston, 26-31.
 Seymour and Edwina—Dixie's, Scranton, Pa., 26-31.
 Shaw, Lillian—Castro's, Lawrence, 26-31. Castro's, Lowell, Nov. 2-7.
 Shaw, Mr. and Mrs. Larry—O. H., Chicago, 26-31.
 Shes's, Eddie—J. J. Mortonham, Rochester, 5-Nov. 8.
 Simpson, The Musical—Trocadero, Chicago, Nov. 2-7.
 Sisters, Meridith—Columbia, St. Louis, 26-31.
 Slack Sisters—Park, Youngstown, 26-31.
 Slankin and Kessner—Poll's, Bridgeport, 26-31. Poll's, Waterbury, Nov. 2-7.
 Smith and Doreto—Wintergarten, Berlin, Ger., 19-31.
 Smith and Gorman—Poll's, Hartford, 26-31.
 SNYDER, G. B., AND BUCKLEY, HARRY—Family Theatre, Portland, Me., 26-31. Keith's, Boston, Nov. 2-7.
 Spinal Brothers—Haymarket, Chicago, 26-31.
 Stanford and Smith—Fort Wayne, Ind., 26-31. Peru Nov. 2-7.
 Stanley and Birbeck—Avenue, Pittsburgh, 26-31. Circle, N. Y., Nov. 9-14.
 Stanley and Wilson—Poll's, Hartford, 26-31.
 St. Cyr, Eugene—Standard, Rochester, 26-31.
 St. George Charlotte—Keith's, N. Y., 26-31.
 Stebbins, St.—Avenue, Pittsburgh, 26-31.
 Stephens, Paul—Park, Youngstown, O., 26-31.
 Swan and Bambard—Columbia, St. Louis, 26-31.
 Strakosch, Avery—Cook's, Rochester, 26-31.
 Strouss and Young—Lecroix, Boston, 26-31.
 Stuber, Fred—Avenue, Pittsburgh, 26-31.
 Sullivan and Pasquana—Duquesne, Pittsburgh, 26-31. Empire, Cleveland, Nov. 2-7.
 Sully Family—Dock-stader's, Wilmington, Del., 26-31.
 Sully, Lew—Avenue, Pittsburgh, 26-31.
 Sully and Morton—Columbia, St. Louis, 26-31.
 Taffery, Emily—Keith's, N. Y., 26-31.
 Taffery's Dogs—Keith's, N. Y., 26-31.
 Tally-Ho Duo—Proctor's, Newark, N. J., 26-31.
 Tait, Raymond—Main St., Peoria, 26-31.
 Terry and Lambert—Croydon, 26-31. Sunderland Nov. 2-7.
 Thatcher, George—Circle, N. Y., 26-31.
 The Trio, Jack—Orph., N. Y., 26-31.
 Thompson, John—Arch St. Museum, Phila., 26-31.
 Thor, Musical—Pro

VADEVILLE

OHIO.—Canton—Grand Opera House, Nov. 16-19, 21.
Jan. 1.
PENNSYLVANIA.—Sharon—Morgan Grand, Nov. 28.
Jan. 9. April 4-23, May 9-14.
VIRGINIA.—Covington—New Opera House, December
and January.

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KELLAR (Magician; Dudley McAdore, mgr.): Lawrence, Mass., Oct. 27, Haverhill 29, Portland, Me., 29, Rockland 30, Bath 31, Augusta Nov. 2, Bangor 3, Portsmouth, N. H., 4, Salem, Mass., 5, Pittsfield 6, North Adams 7.

(Continued from page 11.)

LEON: Los Angeles, Cal., Oct. 25-27.
Bakersfield 28, Porterville 29.
HEWETT (illusionist): Pratt, Kan., Oct. 26-28.
Kingman 29-31, Harner Nov. 2-4, Kiowa 5-7.
KEENE (Magician): Shenandoah Pa., Oct. 27, Lans-
ford 28, Hazleton 29, Mahanoy City 30, Freeland
31.

OHIO.—Canton—Grand Opera House, Nov. 16-19, 21.
Jan. 1.
PENNSYLVANIA.—Sharon—Morgan Grand, Nov. 28.
Jan. 9. April 4-23, May 9-14.
VIRGINIA.—Covington—New Opera House, December
and January.

HAILEY'S: Atlanta.

LEON: Los Angeles, Cal., Oct. 25-27.
Bakersfield 28, Porterville 29.
HEWETT (illusionist): Pratt, Kan., Oct. 26-28.
Kingman 29-31, Harner Nov. 2-4, Kiowa 5-7.
KEENE (Magician): Shenandoah Pa., Oct. 27, Lans-
ford 28, Hazleton 29, Mahanoy City 30, Freeland
31.

OHIO.—Canton—Grand Opera House, Nov. 16-19, 21.
Jan. 1.
PENNSYLVANIA.—Sharon—Morgan Grand, Nov. 28.
Jan. 9. April 4-23, May 9-14.
VIRGINIA.—Covington—New Opera House, December
and January.

CONN.-Bristol-Bristol Opera House, Nov. 9-14, 19-
21, 25-27, Dec. 3-5, 7-9, 10-Jan. 2
IOWA-Creston-Temple Theatre, Nov. 6-11, Dec. 2-
15, January, February, March and April.
MICHIGAN-Muskegon-The Grand, Dec. 15, 16, 22,
23, 28, 29, Jan. 12, 19-22, 29, Feb. 4, 5, 9-12, 14,
17-19, 22-29
Mauntese-Ramaddell Theatre, time in November, De-
cember and January.
NEW YORK-Genoa-Smith Opera House, Nov. 10,
11, 17-19.
OHIO-Canton-Grand Opera House, Nov. 16-21, 21.
PENNSYLVANIA-Sharon-Morgan Grand, Nov. 28,
Jan. 9, April 4-22, May 9-14.
VIRGINIA-Covington-New Opera House, December
and January.

(Continued from page 7.)

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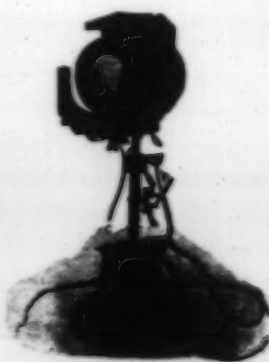
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